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# ITALIAN

## FOR BEGINNERS

CHARLES DUFF

**BARNES & NOBLE**

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## ITALIAN FOR BEGINNERS

### ABOUT THE AUTHOR

Charles Duff has had wide experience in the practical use of Italian and related modern languages. After serving with the French Army as an interpreter, he was employed for many years as Press Officer by the British Foreign Office. Thereafter he devoted his time to teaching, writing, and translating. He has also served as a lecturer at the Institute of Education, London University.

Mr. Duff pioneered in developing and applying modern methods of teaching a foreign language, using them in classroom work and as a basis for his numerous popular volumes designed for self-instruction. He is the author of individual books and editor of a series of books in the field of modern languages, including *French for Beginners*, *Spanish for Beginners*, *German for Beginners* (with Paul Stamford), and *Russian for Beginners* (with Dmitri Makaroff), all in the Barnes and Noble Everyday Handbooks; *How to Learn a Language*; and the *Basis and Essentials Series* in Italian, Spanish, Portuguese, German, French, and Russian. Mr. Duff's articles have appeared in many English and American magazines. He has been a contributor to the *Encyclopaedia Britannica*.

EVERYDAY HANDBOOKS

# ITALIAN FOR BEGINNERS

by CHARLES DUFF



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## INTRODUCING THE COURSE

THIS is a comprehensive "All Purposes" Course in Italian, similar in method and scope to *French for Beginners* and other books in this Series from the same publishers. It has been prepared on modern principles, evolved from long practical experience, and is arranged so that it can be used by adult learners, and used in more ways than one, including class tuition. It is *not* intended for children or juveniles—not because it is insufficiently simplified but because they cannot be expected to have an adult knowledge and appreciation of many of the phases of life with which the book deals. An adult comprehension of these is assumed.

Those adults wishing to learn Italian come under these broad headings:

- (1) Absolute beginners, many of whom may have some knowledge of another modern language.
- (2) Those who may have acquired a smattering of Italian and now wish to achieve a good working knowledge of the language.
- (3) Those who are interested in the Italian contribution to civilization, which includes the fine arts, literature, science, architecture, painting, sculpture, philosophy, religion and music, and wish to approach this contribution through the medium of Italian.
- (4) Those who wish to acquire the language for an essentially practical purpose such as travel, commerce, amusement, and so forth, including the tourists who wish to "get off the beaten track" in Italian-speaking areas where any language but Italian would be of little help.
- (5) Those who wish to have Italian as a "second" foreign language, an extra for examination or academic purposes.

All these categories of learners have been carefully borne in mind while preparing the Course, which has not been prepared



with any particular examination in mind, or any particular purpose other than that of providing a good foundation for all the practical purposes that are likely to arise. Nevertheless, one may state with some confidence that the person, including the absolute beginner, who works through this Course should be able to satisfy the examiners for the General Certificate of Education in Britain, or its equivalent in the United States of America or elsewhere. The standard of knowledge aimed at here is that required for entrance to a university. In fact, it goes a little farther than that.

Italian is an extremely attractive language and one which offers to the novice many encouraging features. The pronunciation is not only delightful but also, to the English-speaking learner, it presents no such difficulties as the French nasal sounds, the German glottal stop and gutturals, or even the Spanish *j*. The Italian vocabulary has innumerable words greatly resembling many in English which are derived from the same Latin roots, whether directly or through French. The grammar, though more extensive and more complex than our uniquely simple English grammar, is on the whole straightforward and demands only a reasonable persistence combined with practice—and a normal but not exceptional intelligence—to enable the average learner to make his way competently in everyday affairs without either shocking native speakers or letting himself down in effectiveness. Here a word may usefully be said of the Italians, of their almost invariable good-nature, patience and tolerance in dealing with the stranger who may not be very well equipped with their language. They have always struck me as among the best people in the world in this respect: always willing to help, to explain intelligently and, above all, incomparable in that they never look down or even seem to look down their noses at the poor struggler with their language. Hence, my advice to every beginner, in this most pleasant effort, is never to miss an opportunity of speaking the language with native speakers. They will seldom be found wanting in this royal road to fluency of speech.

One of the difficulties of Italian lies in knowing which syllable to stress when pronouncing a word; for, although in most words

this stress is either regular or indicated by a grave accent in standard orthography, there are many words in which no provision is made for indicating stress. The difficulty is overcome in this Course by printing in italic a stressed vowel when this stress does not follow the rules. As it is important to pronounce correctly, this help leaves the learner in no doubt. Apart from stress, Italian orthography is an almost perfect guide to pronunciation; excepting irregular stress, all words in the language are pronounced as they are written.

This Course can be used for self-tuition, for individual tuition, or for class-work. It is highly desirable for the self-taught (and all others) to start from the outset with a good pronunciation, and this can rarely be achieved without some help from a good native speaker, especially in the whole of Lesson I. A bad pronunciation at the start is difficult to eliminate afterwards and *may not be understood*. By following the instructions in Lesson I, it should be possible to acquire something better than a merely passable pronunciation. A good accent will come with practice and by constant listening to native speakers, whether in everyday life or on the Radio. The latter is the best possible help for the self-taught and those who do not meet Italians fairly often. Remember the dictum of that great linguist and teacher, Otto Jespersen, who wrote: "Language cannot be separated from *sound*; and that is the sum of the matter."

The learner will notice that I have provided few "set" or "made-up" exercises, but that very quickly he finds himself dealing with "living" practice: in Italian written for Italians. Much of this kind of practice is given, and it is the best of all. Nevertheless, in a few instances, where the English-speaking learner is apt to encounter some special difficulty or difficulties, a modicum of "set exercises" is given. For the rest, the learner must rely on the well-annotated *Lettura*, to which a translation is added up to the end of Lesson IX. He is advised to go over it again and again until he has completely absorbed the Italian. This, the making up of his own sentences after memorizing words and phrases in "Situation Material", and listening to Radio or, if possible, speaking with Italians, proves to be not only more interesting and encouraging, but it has also proved to be as quick



and effective and a much more interesting method of learning than by pouring over those "set" exercises so familiar to and so greatly disliked by the modern learner. In this Course he is dealing with Italian that has, in the first instance, been written or spoken by Italians: the *natural* material of the language.

The Course is divided into ten Lessons, each one consisting of five sections. Each Section is intended for a minimum of one hour's class-work. The self-taught make their own pace. But, in order not to split up some parts of the language which logically should be stated together in sequence, some Sections contain desirable repetitions and material for reference in smaller type.

I have relied throughout on grammars written by Italians for Italians and, in the end, depended on them entirely. I have had most help from the *Grammatica Illustrata della Lingua Italiana* (1955), by Vincenzo Palumbo, and *La Lingua Nazionale* (1955), by Bruno Migliorini. These sound grammars have been my authorities though not my models in my presentation of Italian grammar for English-speaking learners, which demands a different approach and presentation.

Grateful acknowledgments are due to the writers and publishers of the extracts I have used here for Reading Material. Whenever possible the names are given with the text. The names of those to whom I am specially grateful are as follows: my friend Paul H. Stamford, for reading the galley proofs; Fr. D. Valente for permission to use material from *La Voce degli Italiani*; Mr. John Greenwood and *Ente Nazionale Industrie Turistiche* for permission to use material of use and interest to visitors to Italy; The Italian Institute, London; Mrs. G. I. Compagnone for help and material; and Carl Doglio for reading the page proofs. Finally, to the publishers and printers I am grateful for making the book so attractive typographically.

I wish to thank those friends who drew attention to errata in the text, and especially Mr. John D. Christie for his notes and suggestions. The book has been revised and the necessary corrections made. I wish also to thank Mr. Sol Taishoff, editor and publisher of *Broadcasting Yearbook*, for information used in the list of U.S. radio stations (page 143) based upon the 1958 issue of the *Yearbook*.

CHARLES DUFF

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## WHY LEARN ITALIAN?

### *Because:*

In its central area it is spoken to-day by over 50,000,000 people—in Italy, Switzerland, Southeast France, West Austria, Trieste, etc.

It is spoken by some 10,000,000 people on the American continent, with heaviest concentrations in the United States, Argentina, Brazil, and Chile, in all of which countries there are Italian-language newspapers, cultural and other societies. It is estimated that there are from two to three millions of Italians in other countries.

The Italians have shown quite remarkable capacity in pioneering and originality not only in the fine arts but also in many branches of science, technology, and invention—in all of which the modern world is greatly interested. In this respect, theirs are often the original records.

It is the language of the fine arts which in the Middle Ages flourished in Italy as nowhere else and which, during the Renaissance, sprang ahead, giving to those arts and culture the broad impetus which developed into what we call Western Civilization. From Florence, Bologna, Siena, Venice, and other centres of the "new learning" came much of our enlightenment. Rome—"eternal Rome", with the Città del Vaticano, is the spiritual headquarters of the Roman Catholic Apostolic Church.

In Italian Literature are many names that are landmarks in the history of European as well as Italian culture.

It is pre-eminently the language of music: an international language in musical education generally, and one which those interested in music can ill afford to ignore. Italian is one of the most melodious and sonorous languages in the world, by its nature beautifully adapted for singing, and the dominant language of opera.

It is the most direct and closest descendant of Latin, an important element in the evolution of our English vocabulary. Whoever knows Italian is never far from Latin.

It is not a difficult language to learn for most practical purposes, and it is in every sense a very rewarding language, one well worth learning for itself alone. It is rewarding to the tourist, to the person with cultural leanings, and to all who are capable of appreciating one of the most attractive ways of life in the present world.

## PART I

### FIRST PRINCIPLES

Language cannot be separated from  
sound; and that is the sum of the matter.  
*Jespersen*

## HOW TO STUDY PART I

1. Take one section or part of a lesson at a time. First read it through carefully so as to *understand* everything. When it is understood, go over it again, *learning* the principles. See how they work in the examples given, learn the examples and all new words as you go along. Then revise the whole lesson before proceeding.

2. In Lesson I and afterwards you are provided with "Situation Material" of an essentially practical nature. You must memorize as much as possible of this material as you progress through the course. Learn all new words and phrases as you go along. It is with this, plus Reading Matter, that you test your knowledge; and practise as you go along.

3. In Lessons I, II, and III some Practice based on the material given in each lesson is provided. It is necessarily rather artificial. You will also be provided with Italian written by Italians for Italians. This will have explanatory notes wherever necessary. In this Reading Material you will see the grammar "in action."

4. After Lesson III you should begin to listen to radio broadcasts in Italian. You may not understand much at first, but listening will train your ears to the *sounds* of the language. Listening to speech and mimicking the speaker is the royal road to fluency in speaking. See pages 143-145 for List of Radio Stations.

5. *Speak to Italians in Italian* whenever you can. You may be shy at first, but, with knowledge and practice, the shyness will disappear.

6. All that has been said above applies particularly to the self-taught. When a teacher, or a friend who knows Italian well, is available, most things become easier. Nevertheless, make your own effort to follow the instructions given above, and in time you will achieve a good working knowledge of the language.

NEVER MIND SLOW PROGRESS SO LONG AS YOU  
KEEP GOING!

## LESSON I

### § 1. Alphabet—Accent—Stress—Rule for Stress—Exceptions—Pronunciation of Consonants—Double Consonants—Practice

THE Italian alphabet consists of the following twenty-one letters, below which their names in Italian are given:

a	b	c	d	e	f	g
a(h)	bi	ci	di	e(h)	effe	gi
h	i	l	m	n	o	p
acca	i(h)	elle	emme	enne	o(h)	pi
q	r	s	t	u	v	z
cu	erre	esse	ti	u(h)	vi	zeta

The letter *h* is placed here after the vowels to indicate that they are pronounced long, as will be described below. *q* is pronounced as *coo* in English. *z* is pronounced *tseta*.

ACCENT: There is one accent (') which is placed on a vowel to indicate that it must take the principal stress (also called the "tonic" accent) in a word, when this does not occur where it would be normally expected. Thus: **perchè**, **verità**—words which, without the accent, would be pronounced with the stress on the vowel before the last.

This accent is also used in some small but important words to distinguish them from similar words written without the accent. Thus:

dà, gives; da, by  
di, day; di, of  
è, is; e, and  
li, } there; la, the  
là, }

sè, oneself; se, if  
sì, yes; sì, self  
nè, neither, nor; ne, of it, of  
him, of her, of them



and in certain diphthongs to show the vowel stressed:

**già**, already  
**giù**, down

**più**, more  
**può**, can

but not in

**qui**, here

**qua**, here

*Note:* There is, strictly, no other accent written in Italian, but one often finds the acute (') in text-books, dictionaries, newspapers, and maps as a useful way of showing the stressed syllable that is not otherwise indicated. One also finds the circumflex (ˆ) to indicate the omission of the letter *i* in plurals ending grammatically in *ii*. Thus:

**olio**, oil; **oli**, oils (= **olii**)      **ampio**, ample; **ampi** (= **ampii**)

**J** with the sound of **Y** is sometimes seen in proper names: **Jugoslavia**. And **X** is found in **ex-** before such words as **ex-ministro**, *ex-minister*.

**STRESS:** Every Italian word has one syllable which is more strongly stressed than the others. The general rule throughout the language is that this stronger stress is given to the *syllable before the last*. Thus: **fratello**, brother: **e** is stressed. **coro**, dear: **a** stressed. **parola**, word: **o** stressed. This rule embraces the majority of words in the language. But there are two groups of exceptions: (1) words in which the last syllable is stressed, and this is indicated by the grave accent (̀)—**bontà**, goodness; **attività**, activity; and (2) a large group in which the stress is given to a syllable other than either the last but one or the last. Italian orthography does not provide any accent or other indication of this stress, which is nevertheless important. In this book we shall indicate the stress in words of this group (2) by printing the stressed vowel in italic type. Thus: **ultimo**, last: **u** stressed. Similarly:

**perdere**, to lose  
**timido**, timid  
**apprendere**, to learn

**umido**, moist, humid  
**zucchero**, sugar  
**andandomene**, going out of it

(Latin scholars will note that an Italian word which follows the Latin nearly always has the stress on the same syllable as the Latin original. Thus: Latin adjective *carus*, -a, -um. Italian **coro**, *cora*, dear. Latin noun *castellum*, Italian **castello**, castle. And so forth.)

# THE LEARNER MUST MEMORIZE THE STRESS WITH EVERY NEW WORD, PRONOUNCING IT ALOUD SEVERAL TIMES UNTIL WORD AND STRESS ARE KNOWN AS A WHOLE.

**PRONUNCIATION OF CONSONANTS:** Italian consonants are pronounced as in English with the following exceptions: **C, G, H, R, S, Z**, and certain combinations which will be given below:

**c** before **e** and **i** is pronounced like the English *ch* in *church*, *cheap*. Thus: **città**, city. The English word *cello* (short for *violoncello*) has been taken by English in its Italian pronunciation: **cello** = chello (but we do not usually pronounce the Italian **ll** correctly, for which see Double Consonants, below). Otherwise **c** is like **k**.

**cc** before **e** or **i** is pronounced like a double *ch* in English. Thus: **accento**, accent = ach-chén-to.

**ch** is pronounced like English *ch* in *chemist*. **perchè**, why = pairkay'.

**g** before **e** and **i** is pronounced like English *j* in *jam*, or soft *g* in *gem*. Thus: **gelo**, frost = jay-lo.

**gg** before **e** and **i** is a similar sound but more clearly made, as if it were our *dj*. Thus: **oggi**, to-day = od-jee.

**gh** is always pronounced like hard *g* in *go*. Thus: **ghirlanda**, garland = g(h)eerlanda.

**gl** has two sounds in Italian: (1) hard like our *gl* in *glow*, *glade*, and (2) a soft sound like liquid French *ll* or Spanish (Castilian) *ll*, and akin to our *lli* in *brilliant*, *million*. Thus: **egli**, he, **gli**, to him = aylyec, lyec. This is the usual sound of Italian **gl**, but it is pronounced hard as (1) when followed by an *i* that is followed by another consonant, as in **negligente**, negligent. This also happens



in a few little-used words such as **ganglio**, *ganglion*. The hard **gl** sound is not often met.

**gn** is like our *ni* in *union*, *onion* and is equivalent to French *gn* in *Boulogne*, or Spanish *ñ*, in *Señor*. Thus: **incognito**, *unknown*, "incognito", *cencony'etto*; **bagno**, *bath* = *bahnyo*.

**gu** is always pronounced like English *gw*. Thus: **guerra**, *war* = *gwerra*; **guida**, *guide* = *gweeda*.

**h** is always silent in Italian. Thus: **ho**, *hai*, *ha*, *have*, *hast*, *has* = *oh*, *ah*, *ah*.

**qu** is always pronounced like *kw* or English *qu* in *quick*. Thus: **questo**, *this* = *kwáyto*.

**r** is well trilled and pronounced with the tip of the tongue against the upper front teeth. Thus: **raro**, *rare* = *rráhrro*.

**s** has two sounds, "pure" and "impure": "pure" when it is followed by a vowel; "impure" when followed by a consonant, except *p*, especially at the beginning of a word.

**s** "pure" = English hard *s* in *some*, *such*.

**s** "impure" = English soft *s* in *rose*, or *z* in *zero*.

Thus: **spedire**, *to despatch* = *sspaydee'ray*; **svelto**, *quick*, *nimble* = *zvelto*. This will be further dealt with under Articles.

**sc** before *e* and *i* is pronounced like English *sh* in *ship*, but before *-a*, *-o*, *-u* is like our *sk*. Thus: **scena**, *scene* = *shayna*; **scelta**, *choice* = *shaylta*; **scusare**, *to excuse* = *skoosáhrey*.

**sch** is always pronounced hard like *sch* in *school*. Thus: **schiaivo**, *slave* = *skeeah'vo*.

**z** at the beginning of a word usually sounds like *dz* in *adze*. Thus: **zero**, *zero* = *dzayro*; **zelo**, *zeal* = *dzáylo*. Otherwise it is pronounced like *ts* in *bits*. Thus: **scienza**, *science* = *shéentsa*.

**zz** is generally pronounced like *ts* in *bits*. Thus: **bellezza**, *beauty* = *bel'áytsa*. But in the following words, which must be memorized, the double *z* is pronounced like *dz*:

**mezzo**, *half*, *middle*

in Verbs ending in **-azzare**:

**analizzare**, *to analyse*

**scandalizzare**, *to scandalize*

all *dz* sound.

**dozzina**, *dozen*

**fertilizzare**, *to fertilize*

**DOUBLE CONSONANTS**: Apart from what has been given above, the general rule is that each Italian consonant has a fixed value and each consonantal sound must be pronounced clearly, even when two similar consonants come together. When this happens, remember to pronounce the consonant, and then begin to pronounce it again, so that the two sounds are heard as in English *book-keeper*. Thus: **fratello**, *brother* = *frahtel'lo*; **fiamma**, *flame* = *feeahm ma*.

This book gives standard Italian pronunciation, but the learner will find that in almost every district of Italy there are local variants, not only of pronunciation but also in the use of words. Your rule must be: **KEEP TO STANDARD ITALIAN**. If correct, and correctly pronounced, it will rarely be misunderstood.

#### PRACTICE

First concentrate on pronouncing the words given as examples up to now. If you can remember the meanings, so much the better. But, as they will all come up again, pronunciation at this stage is of more importance. If you can find a good speaker of Italian, for preference a native, to help, this will be a great advantage. Here are the words:

perchè-verità-dà-da-di-di-è-e-li-là-la-sè  
-se-si-si-nè-ne-castello-già-giù-più-può  
-qui-qua-olio-oli-ampio-ampi-Jugoslavia-ex-  
ministro-fratello-caro-parola-bontà-attività-  
ultimo-perdere-umido-timido-zucchero-ap-  
prendere-andandomene-città-violoncello-accen-  
to-perchè-gelo-oggi-ghirlanda-egli-gli-  
negligente-ganglio-incognito-bagno-guerra-ho,  
hai, ha,-questo-raro-spedire-svelto-scena-

scusere—schiavo—zero—zelo—scienza—bellezza—  
mezzo—dozzina—analizzatore—fertilizzatore—scanda-  
lizzatore—fratello—fiamma

When in doubt, refer below for vowel sounds.

Revise when you know the vowel sounds well.

§ 2. Italian Vowel Sounds—Diphthongs—Triphthongs—Euphony:  
Elision; Shortening—Addition of a Letter—Practice—  
Situation Material: Greetings, etc., Words and Phrases—  
Practice

All Italian vowel sounds are pure. Open the mouth well, carry the voice well forward and each vowel must be given a clear value—even when two or three come together. First learn their simple sounds, as follows:

- a is pronounced like English *a* in *father*: *la sala*, the hall = lah sahlah.
- e has two sounds, "close" and "open". The close sound is like *e* in *late*: *cera*, wax = chayra. The open sound is like *e* in *men*, *let*: *sella*, saddle = sel'la.
- i is like *i* in *machine*: *timido*, timid = teem'ido, the second *i* being unstressed is shorter than the first.
- o has two sounds, "close" and "open". Close *o* is like *o* in *hope* or *rope*. Open *o* is like *o* in *croft*, *soft*. Example of close *o*: *voce*, voice = vohche. Example of open *o*: *cosa*, thing = cawsa, the *ao* being short.
- u is like -oo- in *moor*, *moon* (never like *u* in *mute*). Thus: *luna*, moon = loona.

Note on "close" and "open" *e* and *o*: Good speakers attach importance to correct pronunciation of these vowels, and it can be learnt only from constant listening to good speakers. But the foreigner who always pronounces Italian *o* like our *o* in *hope* or *rope* will not be misunderstood. There are rules governing the correct pronunciation, but they are complicated and uncertain, all except this one: "The distinction between *e* and *o* open and close is made only in the accented (stressed) syllable, while in the unaccented syllable the *e* and *o* are always close."

Bruno Migliorini in *La Lingua Nazionale*, an authoritative work on Italian for the use of Italians.

DIPHTHONGS: When two vowels come together in Italian, each is pronounced clearly, but one of them has more stress than the other.

Stress on second vowel: *ie, io, ia, iu, ue, uo, ua, ui*—which means that these are pronounced rather like *yeh, yoh, yah, yoo, weh, woh, wah, wee*.

Stress on first vowel: *au, eu, ai, ei, oi, ui*—which means like *ahoo* (= *ow* in *cow*), *ehoo, ahee* (= *i* in *fight*), *ehée, ohee, wee*; but the stressed sound is that of the last vowel.

TRIPHTHONGS: These present no difficulties, nor do combinations of more than three vowels, if what is given above is remembered. One of the commonest combinations ends in -*uolo*, -*uola*, with a vowel combination before it as in:

*fumaiuolo*, chimney-top, pronounced *foomaheewohlo*; -*uolo* is a diminutive ending (see page 310)

The "imitated pronunciation" given here must not be regarded as anything more than a makeshift. Pronunciation of any language can be learnt accurately only by listening to native speakers and mimicking their speech. A book cannot *speak*! Every letter and combination of letters in Italian represents Italian sounds which seldom have a close resemblance to our nearest English equivalents. As Italian is a beautifully soft language and our sounds are usually hard or even harsh to Italian ears, it is worth the learner's while to have a teacher in this first stage so that the sounds can be accurately *heard*. The Italian sounds are *all* easy to learn, and there is no reason why a few hours' practice with a native speaker should not teach pronunciation well enough for practical purposes. The self-taught must not expect the same results, but they should be able to "get along" with what has been provided in §§ 1 and 2.

EUPHONY: In few languages is greater importance attached to sound than in Italian. The written language is often slightly altered to make the sounds more pleasing to the ear and in the spoken language such slight changes are even more numerous.



All this is a matter of custom or usage, and very often writers and speakers make their own use of the freedoms that are willingly granted in the interests of speech-sounds which are easier to utter or fall more pleasantly on the ears of the listener. There is nothing very difficult in such changes from the foreign learner's point of view, but it is important for all such learners to get used to them and to be able to use them. This is a matter of experience and practice, but careful note should be taken now of the few principles on which the changes are based. They come under three headings, as follows: (1) elision of a letter; (2) cutting a word or phrase short—**troncamento** or **stroncamento** this is called; (3) adding a letter for euphony. Thus:

(1) *Elision*: In the next Section, dealing with the Articles, you will find that the Italian words for *the*—**lo**, **la**, **gli** and **le**—and the feminine form for *a*, *an*—**una**—lose the last vowel (which is then replaced by an apostrophe) in certain circumstances: **lo**, **la**, **le** when the next word begins with a vowel; **gli** when the next word begins with *i*; **una** when the next word begins with any vowel. Thus:

<b>l'amico</b> , the friend	<b>l'asta</b> , the rod
<b>gl'indigeni</b> , the natives	<b>un'anima</b> , a mind, soul
<b>l'erbe</b> , the grass	

The apostrophe always indicates elision.

(2) *Shortening*: In this, not only the last vowel but the last syllable is dropped. Thus: instead of **fare**, *to do*, *make*, we find **far**; instead of **hanno**, *they have*, we find **han**, instead of **bello** we find **bel**, etc. You see that not only is the vowel dropped, but also the consonant preceding it when this is doubled. In this shortening the apostrophe is regarded as unnecessary. But often words ending in a consonant drop this consonant, and again many words such as **poco**, *little*; **modo**, *manner*; **voglio**, *I wish*, etc., are shortened to **po'**, **mo'**, **vo'**. With some authors and speakers this happens very frequently, and in so many words that they are learnt only by experience.

You will find many examples of both (1) and (2) in the Reading Matter and Situation Material which will be given. But meanwhile note the general principles, and refer back to this question of euphony from time to time until you have become used to it.

(3) *Addition of a Letter for Euphony*: The common words **e**, *and*, and **o**, *or*, become **ed** and **od** in the following circumstances:

**e**, *and*: before a consonant. Thus: **il padre e la madre**, *the father and the mother*  
**ed**, *and*: before a vowel. Thus: **la madre ed il padre**, *the mother and the father*  
**o**, *or*: before a consonant. **il padre o la madre**, *the father or the mother*  
**od**, *or*: before a vowel. **la madre od il padre**, *the mother or the father*

#### PRACTICE

(1) Say the following words slowly at first, paying great attention to the vowels, then saying them more quickly until the words come easily. Concentrate first on sound, referring to the equivalents given above:

**la**—**pone**—**bello**—**timido**—**la cosa**—**la voce**—**la cera**—  
**la sella**—**unione**—**la manutenzione**—**l'uomo**—**fumai-**  
**uolo**—**tutto**—**oltro**—**tutt'oltro**—**degli**—**della**—**il padre**—  
**la madre**—**il padre e la madre**—**la madre ed il padre**—  
**la madre od il padre**—**il padre o la madre**

(2) Now go over all the words on page 7, which, with the above, have the stressed vowel marked in italic. This is to help you at this stage, until you are familiar with the Rules for stress on pages 4-5.

#### SITUATION MATERIAL

To learn grammar and vocabulary is important, but it is not enough. One must be able to use both for the practical purposes of everyday life, that is, to deal with the situations which

are constantly arising. Every language has its own ways, its own words and turns of phrase for this purpose, which is the commonest and most essential. From now onwards you will be given this material, beginning with the simplest, and one cannot do better than start with those everyday greetings and exchanges which prepare the way for further conversation. The learner will find that words which have already been given will often reappear in this "Situation Material", which is intentional because it helps to drive them home. At first, the difficulties will be explained, but later the learner will find that, as he knows his grammar and vocabulary, it all becomes clear.

*Greetings, etc.: Words and Phrases*

**BUON GIORNO, SIGNORE.** Good morning, good day, good afternoon, sir.

**BUONA SERA, SIGNORA.** Good evening, madam.

**BUONA NOTTE, SIGNORINA.** Good night, miss.

It is customary to use the words **signore, signora, signorina**, unless you know the person very well. One says **Signor Locatelli** when speaking of him; or **il signor Locatelli**. But when addressing the person use **signore**.

**COME STA LEI?** How are you? (**LEI** is polite form for you.)

**MOLTO BENE, GRAZIE.** Very well, thanks.

**E LEI?** And you?

**COME SI CHIAMA QUESTO IN ITALIANO?** What is this called in Italian? **COME**, how; **SI CHIAMA**, calls itself.

**QUESTO SI CHIAMA UN COLTELLO.** This is called a knife.

*Note:* With the last two sentences you can go over all the nouns you have learnt up to this point.

**PARLA LEI ITALIANO?** Do you speak Italian? (**INGLESE**, English)

**NON PARLO BENE ITALIANO.** I do not speak Italian well. (**BENE**, well)

**CHE COSA DICE LEI?** What do you say? (**CHE COSA**, what thing)

**ARRIVEDERCI.** *Au revoir*. "Till we see one another again."

**ADDIO.** Good-bye. Mostly used when unlikely to meet again soon.

**PERDONI.** Pardon. I beg your pardon.

**MOLTE GRAZIE.** Many thanks.

**MILLE GRAZIE.** Very many (a thousand) thanks.

**PARLI PIÙ FORTE.** Speak louder.

**NON LE PARE?** Doesn't it seem (so) to you?

**CREDO DI NO.** I don't think so.

PRACTICE

Go over these words and phrases several times, at first concentrating on pronunciation, and then to learn the meaning.

Once you begin to learn meanings, you should try to learn words both ways. For example:

**il padre**, the father; the father, **il padre**

**la madre**, the mother; the mother, **la madre**

**DO NOT PROCEED UNTIL YOU FEEL QUITE CONFIDENT OF THE PRONUNCIATION OF ALL ITALIAN WORDS AND PHRASES.** A bad pronunciation learnt at this stage is difficult to eliminate afterwards. The importance of having a good speaker of Italian at this first stage will therefore be realized.

§ 3. *The Articles—Gender: Indefinite Article—Definite Article—Definite Article with Prepositions—AVERE, to have—ESSERE, to be—TU and VOI—Polite form for YOU—How to Practise—Situation Material: Everyday Words and Phrases—Practice—Vocabulary—LETTURA: Reading*

**DEFINITE AND INDEFINITE ARTICLES:** *the* is called the "definite" article and *a, an* are the "indefinite" articles.

**GENDER:** There are two genders in Italian, masculine and feminine. Every noun is either masculine or feminine and, as there is no neuter gender as in English, what we should regard as



neuter will be either masculine or feminine in Italian. A masculine or feminine form of either article accompanies a masculine or feminine noun, respectively.

THE INDEFINITE ARTICLE: *a, an*

<i>Masculine</i>	<i>Feminine</i>
<b>un</b> before a consonant or vowel:	<b>una</b> before a consonant, <b>z</b> and impure <b>s</b> :
<b>un treno</b> , a train	<b>una bandiera</b> , a flag
<b>un ufficio</b> , an office	<b>una tavola</b> , a table
<b>un console</b> , a consul	<b>una stazione</b> , a station
<b>un turista</b> , a tourist	<b>una settimana</b> , a week
<b>un portiere</b> , a door-keeper	<b>una donna</b> , a woman
<b>un passaporto</b> , a passport	<b>una figlia</b> , a daughter
	<b>una casa</b> , a house
	<b>una zampa</b> , paw, claw
	<b>una scotola</b> , a box
<b>uno</b> before <b>z</b> or impure <b>s</b> :	<b>un'</b> before a vowel:
<b>uno zero</b> , a zero	<b>un'ombra</b> , a shadow
<b>uno sportello</b> , shutter	<b>un'acqua</b> , a water
<b>uno scherzo</b> , a joke	

There are no plural forms for the indefinite article, but equivalent to plural is the word "some", for which see pages 17, 112.

THE DEFINITE ARTICLE: *the*

<i>Singular</i>	<i>Masculine</i>	<i>Plural</i>
<b>il</b> before a consonant: <b>il console</b>	<b>i</b> before a consonant:	<b>i consoli</b> , the consuls
before <b>z</b> :	before <b>z</b> , <b>s</b> impure, or a vowel except <b>i</b> :	
<b>lo zio</b> , the uncle	<b>gli zii</b> , uncles	
before <b>s</b> impure:	<b>gli studi</b> , studies	
<b>lo studio</b> , study	<b>gli uffici</b> , the offices	
<b>l'</b> before a vowel:	<b>gli uomini</b> , the men	
<b>l'uomo</b> , the man	<b>gl'</b> before the vowel <b>i</b> :	
	<b>gl'italiani</b> , the Italians	

<i>Singular</i>	<i>Feminine</i>	<i>Plural</i>
before a consonant:	<b>le</b> before a consonant, <b>z</b> , <b>s</b> impure, or a vowel:	
<b>la casa</b> , the house	<b>le case</b> , houses	
before <b>z</b> or impure <b>s</b> :	<b>le zie</b> , aunts	
<b>la zia</b> , the aunt	<b>le scuole</b> , schools	
<b>la scuola</b> , the school	<b>le amicizie</b> , friendships	
<b>l'</b> before a vowel:		
<b>l'amicizia</b> , friendship		

Note: Custom has sanctioned a few departures from what is stated above as the general use of the articles before nouns. Learn these exceptions:

<b>gli Dei</b> , the gods	<b>per lo più</b> , at the most
<b>per lo meno</b> , at the least	<b>lo gnocco</b> , dumpling, block-head

#### ARTICLES SUMMARY

##### *Indefinite*

##### *Masculine*

- UN**: use with all masculine nouns not beginning with **s**-impure and **z**.
- UNO**: use with masculine nouns beginning with **s**-impure and **z**.

##### *Feminine*

- UNA**: use with all feminine nouns: drop **-a** before a vowel, and use **'**.

##### *Definite*

##### *Masculine*

- IL**, plural **I**: before masculine nouns beginning with consonant except **s**-impure and **z**.
- LO**, plural **GLI**: before masc. nouns beginning with **s**-impure and **z**.

##### *Feminine*

- LA**, plural **LE**: before all fem. nouns.
- la** drops **a** before vowels.
- le** drops **e** when confusion is not created.

**VISUALIZATION:** It is important as soon as possible to get into the habit of thinking of persons and things in Italian rather than by translation. Thus, when you meet the word *il coltello* or *la casa* or *lo zio*, try to form in your mind a picture of *knife*, *house* *uncle*, instead of thinking of these English words. When you visualize persons and things in this way with their Italian word you are *thinking in Italian*. There is no process of translation. You may begin to practise visualization now, and you can continue to do so throughout this Course. Fluency in speaking will depend on your ability to think in Italian. So practise it assiduously with all the nouns you meet. In time you will be able to do it with other words as well as nouns. Your ultimate goal must be to be able to think in Italian as easily as in English.

Visualization has many advantages: it helps those learners who find it difficult to memorize words in lists. It is particularly helpful for the self-taught. Reading, speaking, and listening to Italian broadcasts will finally drive words home in the best way.

The indefinite and definite articles must be mastered before proceeding. They are best learnt with nouns. Here is a short list of nouns in almost everyday use:

<i>il coltello</i> , knife	<i>i coltelli</i> , knives
<i>il sarto</i> , tailor	<i>i sarti</i> , tailors
<i>il libro</i> , book	<i>i libri</i> , books
<i>la casa</i> , house	<i>le case</i> , houses
<i>la scena</i> , scene	<i>le scene</i> , scenes
<i>l'ambizione</i> , ambition	<i>le ambizioni</i> , ambitions
<i>uno zio</i> , an uncle	<i>gli zii</i> , uncles
<i>una zia</i> , an aunt	<i>le zie</i> , aunts
<i>una camera</i> , bedroom	<i>le camere</i> , bedrooms
<i>un'attrice</i> , actress	<i>le attrici</i> , actresses
<i>lo stato</i> , state	<i>gli stati</i> , states
<i>Signore</i> , Mr.	<i>Signora</i> , Mrs.
	<i>Signorina</i> , Miss

These words are used when addressing a person, but when speaking of somebody the definite article is used before them:

*il Signor Toscanelli* è arrivato da Firenze.  
*La Signora* „ } *has arrived from Florence.*  
*La Signorina* „ } *è arrivata da Firenze.*

**DEFINITE ARTICLE WITH PREPOSITIONS:** The following Prepositions, when used with the Definite Article, form contractions for euphony:

<i>a</i> , to, at	<i>con</i> , with
<i>da</i> , from, by	<i>di</i> , of
<i>in</i> , in	<i>per</i> , for, by
<i>su</i> , on	

Thus:

	IL	LO	LA	I	GLI	LE	
<b>A</b>	al	allo	alla	ai	agli	alle	to the
<b>CON</b>	col	con lo	con la	coi	con gli	con le	with the
<b>DA</b>	dal	dallo	dalla	dai	dagli	dalle	from, by the
<b>DI</b>	del	dello	della	dei	degli	delle	of the, some
<b>IN</b>	nel	nello	nella	nei	negli	nelle	in the
<b>PER</b>	pel	per lo	per la	pei	per gli	per le	for, by the
<b>SU</b>	sul	sullo	sulla	sui	sugli	sulle	on the

There are two other Prepositions with which there are no contractions: **TRA**, *between, among*; **FRA**, *between, among*. They are synonyms whose use is governed by euphony. *Fra il, fra lo, fra la, fra i, fra gli, fra le.* And: *Tra il, tra lo, tra la, tra i, tra gli, tra le.*

The learner need not allow himself to be held up here mastering the above table. But, as the forms are of frequent occurrence, the sooner they are known the better.

Some less common contractions may be found in reading:

<i>collo</i> = <i>con lo</i>	<i>colla</i> = <i>con la</i>
<i>cogli</i> = <i>con gli</i>	<i>colle</i> = <i>con le</i>

Also:

<i>pello</i> = <i>per lo</i>	<i>pella</i> = <i>per la</i>
<i>pegli</i> = <i>per gli</i>	<i>pelle</i> = <i>per le</i>

**AVERE**, to have

<i>io ho</i>	I have
<i>tu hai</i>	thou hast *
<i>egli</i>	he
<i>ella</i>	she
<i>esso</i>	it (m.)
<i>essa</i>	it (f.)
<i>noi abbiamo</i>	we have
<i>voi avete</i>	you have *
<i>essi (m.)</i>	they have
<i>esse (f.)</i>	

**ESSERE**, to be

<i>io sono</i>	I am
<i>tu sei</i>	thou art *
<i>egli</i>	he
<i>ella</i>	she
<i>esso</i>	it (m.)
<i>essa</i>	it (f.)
<i>noi siamo</i>	we are
<i>voi siete *</i>	you are
<i>essi (m.)</i>	they are
<i>esse (f.)</i>	



**LEI HA**, you have (*singular*)    **LEI È**, you are (*singular*)  
**LORO HANNO**, you have (*plural*)    **LORO SONO**, you are (*plural*)

\* **TU HAI, TU SEI; VOI AVETE, VOI SIETE:** **TU**, *thou*, is used by Italians to address children and animals, among relations, intimate friends, also among artists; and to address the deity, the Virgin Mary, or saints. The foreigner is advised not to use it until he knows the language and people well. **VOI** (second person plural) is used in commercial correspondence, speechmaking, preaching, and addressing a number of people. It is admissible in ordinary speech, and is so used in some parts of Italy. The foreigner is advised to use always the polite forms **Lei** and **Loro**:

**POLITE FORM FOR YOU:** by implying the word **Signoria Vostra**, *your lordship* (or **Eccellenza**, *excellency*) and using the third person singular (**Lei**) or plural (**Loro**) pronouns, with the corresponding form of the Verb, a polite form of address is made. As **Lei** and **Loro** mean *her* and *their*, they must be written with capital letters when used for the polite form for *you*. **Ella**, *she*, can similarly be used for **Lei**.

In this book the full tenses of Verbs will be given, but the learner must not forget that he is learning the forms with **TU** and **VOI** merely to be able to recognize but not to use them. He will keep to **LEI** and **LORO** for **YOU**, singular and plural, both genders, and these words will be always used in the Situation Material given for practice. **TU** and **VOI** will be found in many of the extracts given for Reading.

**HOW TO PRACTISE:** In the next and in all Situation Material to follow, you must learn all new words and phrases. Note that, in Italian, one can say **io sono** or simply **sono** for *I am*. And note that you need not always use **Lei** for *you*, because the third person of the verb will indicate where *you* is intended. Thus: **È occupato?** *Are you busy, occupied?* Or: **È occupato Lei?** the **Lei** here emphasizes *you*. You will also notice that, instead of saying *give me*, the objective pronoun comes first: **mi dia**. This is a little strange at first and, until you come to rules about it later, just memorize the phrases. When you know the words and phrases in the Situation Material, try making up others with *all* that you have learnt before.

## SITUATION MATERIAL

## Useful Everyday Words and Phrases

**SI**, yes    **NO**, no    **NON**, not (*before a verb*)

Note again that **Signore**, Mr., **Signora**, Mrs., and **Signorina**, Miss, are generally added to questions and replies.

**PER FAVORE**, by (your) favour = please. (*Add to the end of questions for politeness.*)

**DIRE**, to say, tell.    **MI**, me.    **PUÒ**, can you (*polite form*)

**MI PUÒ DIRE, PER FAVORE?** Can you tell me, please?

**QUANDO?** When?    **QUANTO?** How much?

**QUANTO TEMPO?** How long?

**OGGI**, to-day    **È**, is

**È MOLTO OCCUPATO?** Are you very busy?

**IO NON SONO MOLTO OCCUPATO.** I am not very busy.

**APERTO**, open

**QUANDO È APERTO?**

When is (it) open?

**CHE COSA.** What (thing)?    **INTENDO DIRE**, I mean.

**CHE COSA INTENDE DIRE?** What do you mean?

**MI DIA**, give me

**MI DIA UNA SIGARETTA, PER FAVORE.** Give me a cigarette, please.

**E** (*ed* before vowel), and    **UN FIAMMIFERO**, a match

**MI SCUSI**, excuse me

**DOVE?** where?

**VA**, he goes, she goes

**LEI**, you (*used with third person of the verb*)

**DOVE VA LEI?** Where are you going?

**VADO**, I go, am going

**DOV'È?** Where is?

**Dov'è la sigaretta?**

**IO SO**, I know

**IO NON SO**, I don't know

**NON IMPORTA**, it does not matter

## PRACTICE

**Buon giorno, signore. Dove va (Lei)?** Where are you going?

**Vado al teatro.** I'm going to the theatre.

**Dov'è il teatro?** Where is the theatre?

**(io) non so,** I don't know.

**È aperto?** Is it open? **Si, signore,** Yes (Sir).

**Lei è molto occupato oggi?** You're very busy to-day?

**Oggi non sono occupato.** To-day I'm not busy.

**Lei parla bene italiano.** You speak Italian well.

**No, Signorina, non parlo bene italiano.** No, Miss, I don't speak Italian well.

**Parlo bene inglese.** I speak English well.

**Como si chiama questo?** What is this called?

**Si chiama un coltello.** It's called a knife.

Now use the following words, with all that you have learnt above and until now, to make up sentences of your own. At first this may be a little difficult, but with persistence you'll be able to do it.

<b>Il proprietario,</b> owner, land-lord	<b>la casa,</b> house
<b>il palazzo,</b> palace	<b>il contenuto,</b> contents
<b>la porta,</b> door, gate	<b>il portiere,</b> porter, door-keeper
<b>la porta della casa,</b> the door of the house	<b>l'ascensore,</b> the lift
<b>la scatola,</b> box	<b>il fumo,</b> the smoke
	<b>di,</b> of

*Examples:*

**Dov'è il palazzo?** Where is the palace?

**Non so, e non è aperto oggi.**

**Como si chiama questo?**

**Questo è l'ascensore.**

**Che cosa dice Lei?**

**Questo si chiama l'ascensore.**

*Now continue.*

**READING MATTER:** It is important to begin reading Italian as soon as possible, especially Italian that has been written for Italian readers and is not "made up" specially for beginners. It is possible to do this even now by learning the necessary vocabulary first, with explanations of difficulties. In this Lesson every word will be explained; and the Reading Matter

itself will be provided with a literal translation placed inter-linearly. With the first three short pieces a free translation will also be given. The learner is strongly advised to study these pieces very carefully and to read the Italian text several times after he has mastered the meaning of every word. In this way a "feeling" for the language can be acquired and quickly developed. Reading, with "Situation Material", should be regarded as the finest outlet for practice in the language, especially for the self-taught.

*Vocabulary and Notes*

<b>UNO, UN,</b> one, a	<b>acqua,</b> water; <b>in acqua,</b> in (the) water
<b>DUE,</b> two	<b>correndo,</b> running ( <i>from</i> )
<b>UN INGLESE,</b> an English-man	<b>CORRERE,</b> to run)
<b>DUE INGLESI,</b> two Englishmen	<b>AIUTO,</b> aid, help; <b>in aiuto,</b> (in) to (the) help
<b>ADDETTO,</b> attached, <i>plural</i>	<b>della (dell' before a vowel),</b> of the
<b>ADDETTI</b>	<b>UNICO, UNICA,</b> unique, only
<b>A,</b> to	<b>(LA) PERSONA,</b> (the) person
<b>LA,</b> the ( <i>feminine form</i> )	<b>A BORDO,</b> on board
<b>ALLA,</b> to the	<b>GRAZIE,</b> thanks
<b>LA MANUTENZIONE,</b> maintenance, upkeep	<b>PER,</b> for
<b>DI,</b> of; <b>d'un,</b> of one, a	<b>AVERE,</b> to have; <b>AVERMI,</b> having me
<b>UN FARO,</b> a lighthouse	<b>SALVATO,</b> saved
<b>NOTARE,</b> to note; <b>notarono,</b> noted, observed	<b>disse,</b> said ( <i>from</i> )
<b>UNA BARCA,</b> a boat, row-boat	<b>DIRE,</b> to say)
<b>CHE,</b> which	<b>LO,</b> the ( <i>before impure s or z</i> )
<b>veniva,</b> came, was coming; <i>from</i> <b>VENIRE,</b> to come	<b>SCONOSCIUTO,</b> unknown
<b>VERSO,</b> towards ( <i>preposition</i> )	<b>APPENA,</b> hardly
<b>LORO,</b> they, them; <b>verso di loro,</b> towards them	<b>raggiunse,</b> reached ( <i>from</i> )
<b>MA,</b> but	<b>RAGGIUNGERE,</b> to reach, attain
<b>a,</b> to, <i>also means at</i>	<b>VENIVO,</b> I came ( <i>from</i> )
<b>UN CERTO,</b> a certain	<b>VENIRE,</b> to come)
<b>(UN)PUNTO,</b> (a) point	



**incominciò** (*past tense, third person singular*); *from*  
**INCOMINCIARE**, to commence  
*ad* (= *a before a vowel*), to  
**AFFONDARE**, to sink  
*e*, and (*ed before a vowel*)  
**L'UOMO**, the man;  
**UOMINI**, men  
*degli uomini*, of the men (*for degli see page 17*)  
**GETTARE**, to throw; **si** **gettò**, threw himself (*si, himself*)  
**RITIRARE**, to withdraw, collect  
*da voi*, by you, here to you  
**PER**, for, in order to  
**LA VOSTRA**, your (*see page 106*)  
**(LA) RATA**, instalment  
*delle*, of the  
**LA TASSA**, tax, income tax;  
**LE TASSE**, taxes

## LETTURA: READING

## DUE INGLESI ADDETTI ALLA MANUTENZIONE

*Two Englishmen attached to the maintenance of a lighthouse, noted a boat which was coming towards them, but at a certain point the boat began to sink,*  
**DARE, ED UNO DEGLI UOMINI SI GETTÒ IN ACQUA CORRENDO IN AIUTO DELL'UNICA PERSONA A BORDO.**  
*and one of the men threw himself in (the) water running in help of the only person on board.*

— **GRAZIE PER AVERMI SALVATO — DISSE LO**

*"Thanks for having saved me," said the unknown (man) hardly arrived (at) the lighthouse.*  
 — **VENIVO DA VOI PER RITIRARE LA VOSTRA RATA DELLE TASSE.**  
*"I was coming by (to) you to take your instalment of the taxes."*

FREE TRANSLATION: Two Englishmen who were looking after a lighthouse saw a boat that was coming towards them, but at a certain point the boat began to sink, and one of the men threw

himself into the water, hastening to the help of the only person on board.

"Thanks for saving me," said the unknown man when he had hardly reached the lighthouse. "I was coming to you to collect the instalment due on your Income Tax."

From: TEMPO of Milan, an illustrated weekly which provides excellent reading matter.

**DO NOT BE SURPRISED IF YOU HAVE TO SPEND MORE TIME THAN YOU THINK IS JUSTIFIED ON THIS FIRST LESSON. THE BETTER IT IS KNOWN, THE QUICKER YOU WILL PROGRESS LATER.**

§ 4. *Nouns: Rules for Gender—Exceptions—Practice—Test and Practice—Situation Material: Everyday Words and Phrases—Practice—LETTURA: Vocabularies, Texts, and Translations*

See page 13.

RULES FOR GENDER OF NOUNS: (1) Names of men and male animals are masculine, names of women and female animals are feminine.

(2) Nouns ending in **-o** or a consonant are masculine, those ending in **-a**, **-udine**, **-u**, and **-ione** are feminine.

Rule (1) is a good general guide, but, in regard to (2), note the following words:

**la mano**, the hand; **le mani**, hands  
**il muro**, wall; **i muri**, walls; but **le mura** (*f.*) external walls or walls of a city  
**il paio**, pair; **le paia** (*f.*), pairs  
**il riso**, laugh; **le risa** (*f.*), laughs, laughter  
**il centinaio**, hundred; **le centinaia**, hundreds  
**il migliaio**, thousand; **le migliaia**, thousands  
**l'uovo**, egg; **le uova**, eggs (*f.*)  
**il miglio**, mile; **le miglia** (*f.*), miles

The main difficulty is with Nouns which end in **-e**, as some are masculine and some are feminine, and the gender must be learnt by using an article with them.





## GENDER OF NOUNS: SUMMARY

MASCULINE: Names of male persons or animals.

*Names of things:* Fruit-trees; names of rivers ending in a consonant or in **-e, -i, -o, -u**; some divisions of time, such as **inverno, autunno, secolo**.

FEMININE: Names of female persons or animals.

*Names of things:* Most fruits of trees; cities and regions; names of rivers ending in **-a**; letters of the alphabet; some divisions of time, such as **domenica, settimana**.

EXCEPTIONS: As there are many exceptions, the safest rule for the learner is that which has been given: to learn the article with each noun as it is met.

## PRACTICE

First learn all the words given to illustrate gender.

Then practise by reading the following sentences, noting the genders of Nouns, those met before this Section being repeated here:

## TEST AND PRACTICE

You should be able to recognize the following phrases and their meanings. Where necessary, fill in the relevant article, paying attention to gender and number.

**Buon giorno, signorina. Come sta? Molto bene, grazie, e Lei? Che cosa dice? Come si chiama questo in italiano? Questo si chiama — mano. E questo? — coltello. Dove va Lei? Vado al teatro. — muro. Mi può dire, per favore, quando va al teatro? Oggi. Io vado al cinema. È aperto oggi? Sì, signore, tutt'il giorno. Lei parla bene italiano. Ma, no! Che cosa intende dire? Intendo dire che parlo bene inglese, ma ancora (yet) non parlo molto italiano. È molto occupato? Oggi non sono occupato. — mano. — mani. — mela. — melo.**

**Vuole fumare. Desidero fumare — sigaretta. Mi dia — fiammifero, per favore. Andiamo a fare — passeggiata. Vuole bere — tazza di caffè? Come si chiama questo. Questo si chiama — fiore, — latte, — noce. Può ballare? Non posso ballare. Desidero comprare due francobolli.**

Now continue, with the words and phrases you have learnt, to make your own sentences. If you find in the above test that you do not know all the words and phrases, refer back and note down everything of which you are doubtful. See pages 352-376.

## SITUATION MATERIAL

*Everyday Words and Phrases*

**VUOLE** (or **vuol**)? Do you wish to, would you like to? Is usually followed by the Infinitive of the Verb. Thus:

**ballare** = to dance. **Vuole ballare?** Would you like to dance?

**bere** = to drink. **Vuole bere?** Do you wish to drink? Do you want a drink?

**ANDIAMO**, we are going. **Andiamo!** Let's go! **Andiamo a ballare.** Let's go dancing.

**POSSO**, I can; **posso ballare**, I can dance; **posso bere**, I can drink.

**DESIDERO**, I want, wish to have; **Desidera**, he, she, wishes; **Lei desidera**, you wish; **desidera Lei**, do you wish?

**FUMARE**, to smoke. **Desidera Lei fumare una sigaretta?** Would you like to smoke a cigarette?

**COMPRARE**, to buy; **un francobollo**, a postage stamp. **Desidero comprare un francobollo.** I want to buy a stamp.

**DETTO**, said; **HO**, I have; **HA**, (he, she) has; **NON HO**. I have not; **NON HA**, he, she has not

**HO DETTO**, I have said; **CHE**, what? **Che ha detto?** What have you said?

**CAPISCO**, I understand; **CAPISCE**, he, she understands. **Lei capisce?** Do you understand?

**SICURO**, sure; **sono sicuro**, I'm sure. **E sicuro Lei?** Are you sure?

**DEVO**, I must; **DEVE**, he, she must; **LEI DEVE**, you must  
**ANDARE**, to go; (**io**) **devo andare**, I must go; (**Lei**) **deve andare**, you must go

**MANGIARE**, to eat; **Devo mangiare**, I must eat

**FARE**, to do, to make; **una passeggiata**, a walk; **FARE UNA PASSEGGIATA**, to go for a walk

**Andiamo a fare una passeggiata.** Let's go for a walk.

**Devo fare una passeggiata.** I must go for a walk. **Andiamo!** Come along.

**il tè**, tea

**il latte**, milk

**la tazza**, cup

**il burro**, butter

**non mi piace**, I don't like

**lo zucchero**, sugar

**il caffè**, coffee

**il pane**, bread

**mi piace**, I like (it pleases me)

**Le piace?** Do you like?

#### PRACTICE

**Andiamo a fare una passeggiata, a bere una tazza di caffè.**

Let's go for a walk, and have a cup of coffee.

**Devo comprare un francobollo.** I must buy a stamp.

**Bene**, (very) well

**Le piace il caffè?** Do you like coffee?

**Mi piace molto.** I like it very much.

**Come si chiama questo? È il burro.** It's (the) butter.

**Vuole mangiare il pane ed il burro?** Would you like to eat the bread and butter?

**No, grazie, desidero bere questo caffè.** No thanks, I wish to drink this coffee.

**È molto buono** (good). It's very good.

FROM NOW ONWARDS, TRY TO USE AS MANY OF THE WORDS AND PHRASES THAT YOU HAVE LEARNT, WHETHER NOW OR IN PREVIOUS PAGES

Continue to make up sentences of your own.

#### LETTURA: Reading

##### Vocabulary for Reading

**RIMASTO**, remained (from **rimanere**, to remain)

**RISENTITO**, resented (from **RISENTIRE**, to resent)

**EGLI**, he

**HA**, has

**DETTO**, said

**OGNI**, each

(la) **FAMIGLIA**, family

**c'è**, there is

**uno scemo**, a half-wit

**PERCHÈ**, because. **Perchè?** Why?

**POI**, then

**bene**, well; **BENISSIMO**, very well

**SA**, (he, she, you) know(s)

(il) **FIGLIO**, son

**UNICO**, only

**sono rimasto**, I have remained

**molto risentito**, much resented = full of resentment, offended

— **SONO RIMASTO MOLTO RISENTITO**

"I am (have) remained very resentful

**QUANDO EGLI HA DETTO CHE IN OGNI**

when he (has) said that in each

**FAMIGLIA C'È UNO SCEMO!**

family there's a half-wit!"

— **PERCHÈ, POI?**

"Why, then?"

— **PERCHÈ EGLI SA BENISSIMO CHE SONO**

"Because he knows very well that I'm an

**FIGLIO UNICO.**

only son."

FREE TRANSLATION: "I am most resentful because he said that in every family there's a half-wit (or that every family has its half-wit)."

"Why so?"

"Because he knows perfectly well that I'm an only son."

##### Vocabulary

**LO SO**, I know (it)

**TANTO**, so much, so

**BELLO**, beautiful, good-looking

**di** before infinitive **ESSERE** = **che**, that

**diceva**, said or would say (from **DIRE**, to say)



**IL GIOVANE**, the young man

**LA FIDANZATA**, fiancée, betrothed

**FARÒ**, I shall make; **ti farò**, I'll make thee

**FELICE**, happy

**LA BRUTTEZZA**, (the) ugliness

**la tua bruttezza**, your (familiar form) ugliness

**LA MAGGIOR PARTE**, the greater part

**tu la passi**, you pass, spend

**L'UFFICIO**, office

**alla sua**, to his, to hers

**vedrai**, thou shalt see (intimate form, 2nd person singular, future of **VEDERE**, to see)

**io non ci farò caso**, it won't matter to me (idiom), I won't bother about it

**tanto**, so much that, seeing that

**IL GIORNO**, day; **del giorno**, of the day

**in ufficio**, in the office

— **LO SO DI NON ESSERE TANTO BELLO**—

"I know (myself) not to be so good-looking,"

**DICEVA IL GIOVANE ALLA SUA FIDANZATA**.

said the young man to his fiancée.

— **MA VEDRAI CHE TI FARÒ FELICE!**

"But you'll see that (how) I make you happy."

— **OH, MA IO NON CI FARÒ CASO ALLA TUA**

"Oh, but I won't mind

**BRUTTEZZA, CARO.** — **RISPOSE DOLCEMENTE**

your ugliness, dear," replied sweetly

**LA RAGAZZA.** — **TANTO LA MAGGIOR PARTE**

the girl. "In so much as the greater part

**DEL GIORNO TU LA PASSI IN UFFICIO.**

of the day you spend (it) in (the) office."

FREE TRANSLATION: "I know I'm not a beauty," said the young man to his fiancée. "But you'll see how happy I'll make you."

"Oh, but I won't bother about your ugliness," the girl replied sweetly. "Because most of the day you'll spend in the office."

§ 5. Nouns: Formation of Plural—Miscellaneous—Nouns with two Plurals: List for Reference—Defective Nouns: For Reference—Everyday Words and Phrases—**LETTURA:** Vocabularies, Texts, and Translations

The majority of Italian Nouns form their plural in accordance with principles and rules to which there are few exceptions,

apart from some irregular plurals that are quite outside the rules. The rules are:

I. Masculine and feminine Nouns ending in **-o** or **-e** and masculine Nouns ending in **-a** (**-o**, **-e**, **-a** unaccented), form the plural in **-i**. Thus:

**il farmacista**, chemist, druggist; **i farmacisti**, chemists

**il libro**, book; **i libri**, books

**la madre**, mother; **le madri**, mothers

**il Papa**, pope; **i Papi**, popes

II. Feminine Nouns ending in **-a** (unaccented) form the plural by changing **-a** to **-e**. Thus:

**la riviera**, sea coast; **le riviere**, sea coasts

**la ragazza**, girl; **le ragazze**, girls

**l'ora** (f.), hour; **le ore**, hours

III. Masculine Nouns ending in **-io** form the plural by dropping the final **-o**. Thus:

**il figlio**, son; **i figli**, sons

**il viaggio**, voyage; **i viaggi**, voyages, trips

If the **-i** of **-io** is stressed, then the **-o** is changed to **-i**. Thus:

**l'addio**, farewell; **gli addii**, farewells

**lo zio**, uncle; **gli zii**, uncles

IV. Masculine or feminine Nouns ending in a consonant, in **-i**, **ie**, **u** or an accented vowel, do not change in the plural. Thus:

**il re**, king; **i re**, kings

**la difficoltà**, difficulty; **le difficoltà**, difficulties

**il lapis**, pencil; **i lapis**, pencils

**la città**, city; **le città**, cities

**la virtù**, virtue; **le virtù**, virtues

In addition to the changes or otherwise which occur in accordance with these rules, there are other changes which are made for euphony. For example:

(1) Nouns ending in **-ca**, **-ga**, **-co**, **-go**, add **h** after the **-c** or **-g** and thereby preserve the hard **c** or **g**. Thus:

**il duca**, duke; **i duchi**, dukes  
**il fico**, fig; **i fichi**, figs  
**il collega**, colleague; **i colleghi**, colleagues  
**il lago**, lake; **i laghi**, lakes  
**la bottega**, shop; **le botteghe**, shops

Otherwise these Nouns follow the rules stated, providing the stress is on the normal (penultimate) syllable. But if the stress is otherwise, as in **il medico**, *doctor*, or in **l'Austriaco**, *Austrian*, then the plural is formed in **-ci**. Thus: **i medici**; **gli Austriaci**.

(2) Most Nouns ending in **-cia** or **gia** drop the **i** in the plural unless it is stressed. Thus:

**la pioggia**, rain; **le piogge**, rains  
**la provincia**, province; **le province**, provinces

but **la bugia**, meaning *lie* (or *candlestick*) has its plural in **-ie**: **le bugie**.

**IRREGULAR PLURALS:** Most Nouns come into the rules and categories stated, but there is a list of Nouns which are either irregular in the formation of their plurals or otherwise do not conform. They may for convenience be divided into two groups: (1) those which are in common use, and (2) those of less frequent occurrence. The first must be known, the second are given for reference—to be learnt on a second perusal of the course.

*First Group—to be learnt*

<b>l'ala</b> , wing	<b>le ali</b> , wings
<b>l'amico</b> , friend	<b>gli amici</b> , friends
<b>il nemico</b> , enemy	<b>i nemici</b> , enemies
<b>il greco</b> , Greek	<b>i greci</b> , Greeks

<b>la forbice</b> , earwig	<b>le forbici</b> , scissors
<b>l'uomo</b> , man	<b>gli uomini</b> , men
<b>il bue</b> , ox	<b>i buoi</b> , oxen
<b>il Dio</b> , God	<b>gli dei</b> , gods
<b>la moglie</b> , woman, wife	<b>le mogli</b> , women, wives
<b>mille</b> , thousand	<b>mila</b> , thousands
<b>l'uovo</b> , l'ovo, egg	<b>le uova</b> , eggs (also <b>le ova</b> )
<b>il centinaio</b> , the hundred	<b>le centinaia</b> , hundreds
<b>il migliaio</b> , thousand	<b>le migliaia</b> , thousands
<b>il miglio</b> , mile	<b>le miglia</b> , miles
<b>il paio</b> , pair	<b>le paia</b> , pairs

**MISCELLANEOUS:** Some Nouns which may be masculine or feminine—gender being distinguished only by the article—(**il pianista**, **la pianista**) may have a masculine and a feminine form in the plural: **i pianisti**, **le pianiste**. **Il fiorista**, **la fiorista**, *florist*, plurals **i fioristi**, **le fioriste**. **Il fraticida**, **la fraticida**; **i fraticidi**, **le fraticide**. Similarly **parricida**, **parricide**.

**SECOND GROUP: NOUNS WITH TWO PLURALS: FOR REFERENCE**

The irregular (feminine form) plural of these words usually denotes the *literal*, the regular (masculine) usually the *figurative* meaning. Thus: "human arms" would be **le braccia**, "arms of the sea" would be **i bracci del mare**.

<b>l'anello</b> , ring, ringlet	<b>gli anelli</b> , rings	<b>le anella</b> , ringlets (of hair)
<b>il braccio</b> , arm	<b>i bracci</b> , arms	<b>le braccia</b> , arms
<b>il calcagno</b> , heel	<b>i calcagni</b> , heels	<b>le calcagna</b> , heels
<b>il ciglio</b> , brow, knoll	<b>i cigli</b> , brows, knolls	<b>le ciglia</b> , eyebrows
<b>il corno</b> , horn	<b>i corni</b> , horns (of the moon, instrument)	<b>le corna</b> , horns (of animals)
<b>il dito</b> , finger	<b>i diti</b> , fingers	<b>le dita</b> , fingers
<b>il filo</b> , thread	<b>i fili</b> , threads	<b>le fila</b> , threads, lint
<b>il fondamento</b> , foundation	<b>i fondamenti</b> , foundations	<b>le fondamenta</b> , foundations
<b>il frutto</b> , fruit	<b>i frutti</b> , fruits (of trees)	<b>le frutta</b> , fruits (desert)
<b>il gesto</b> , exploit, gesture	<b>i gesti</b> , gestures	<b>le gesta</b> , exploits
<b>il ginocchio</b> , knee	<b>i ginocchi</b> , knees	<b>le ginocchia</b> , knees



<b>il gomito</b> , elbow	<b>i gomiti</b> , elbows	<b>le gomita</b> , elbows
<b>il labbro</b> , lip	<b>i labbri</b> , lips, edges (of a wound)	<b>le labbra</b> , lips
<b>il legno</b> , wood	<b>i legni</b> , timber	<b>le legna</b> , wood (fuel)
<b>il lenzuolo</b> , sheet	<b>i lenzuoli</b> , sheets	<b>le lenzuola</b> , the bed-clothes
<b>il membro</b> , limb	<b>i membri</b> , members	<b>le membra</b> , limbs
<b>il muro</b> , wall	<b>i muri</b> , walls (garden, house)	<b>le mura</b> , city walls
<b>l'orecchio</b> , ear	<b>gli orecchi</b> , ears	<b>le oreccha</b> , ears
<b>l'osso</b> , bone	<b>gli ossi</b> , bones (in general)	<b>le ossa</b> , bones (human)
<b>il pugno</b> , fist, blow	<b>i pugni</b> , blows	<b>le pugna</b> , fists
<b>il riso</b> , rice, laugh	<b>i risi</b> , rices	<b>le risa</b> , laughter

## DEFECTIVE NOUNS: FOR REFERENCE

*Singular Forms Only:*

<b>il brio</b> , vivacity	<b>il fiele</b> , gall
<b>l'uopo</b> , need	

*Plural Forms Only:*

<b>gli annali</b> , annals	<b>i baffi</b> , moustache
<b>le calende</b> , kalends	<b>i calzoni</b> , trousers
<b>le esequie</b> , funeral honours	<b>le forbici</b> , scissors
<b>le molle</b> , tongs	<b>le nozze</b> , wedding
<b>gli occhiali</b> , spectacles, glasses	<b>i posteri</b> , descendants
<b>le reni</b> , loins	<b>le tenebre</b> , darkness
<b>i viveri</b> , provisions, foodstuffs	

*Note:* Wherever something is marked "For Reference", you need not memorize it on first meeting it. But read it, and come back to it later, or on a second perusal of the book.

## FORMATION OF PLURAL OF NOUNS: SUMMARY IN BRIEF

Singular Endings	Plural		Exceptions	
	m.	f.	Singular	Plural
-a	-i	-e		
-ca, -ga	-chi, ghi	-che, ghe -ce, ge	Belga audacia camicia valigia	Belgi audacie camicie valigie
-cia, -gia		-cie, gie		
-o	-i		uovo lenzuolo riso paio miglio	uova lenzuola risa paia miglia

Singular Endings	Plural		Exceptions	
	m.	f.	Singular	Plural
-io i unstressed i stressed	-i -ii		conio tempio dio	conii tempii, or templi dei
-co, -go	-ci, -gi	-chi, -ghi		
-e	-i		mille bue	mila buoi
-ie	-ie		moglie superficie	mogli superfici
in accented vowel	} invariable			
in i, ie, u				
in a consonant				

*Everyday Words and Phrases*

<b>il cameriere</b> , the waiter	<b>c'è</b> , there is, there are
<b>pronto</b> , ready	
<b>Che cosa desidera?</b> What would you like?	
<b>Che c'è di pronto?</b> What's ready?	
<b>Ecco</b> , here is	<b>Ecco la carta</b> , Here's the bill of fare.
<b>il vino</b> , wine	<b>la birra</b> , beer
<b>o</b> , or (od before a vowel)	
<b>BEVE BIRRA O VINO?</b> Do you drink beer or wine?	
<b>Bevo acqua minerale.</b> I drink mineral water.	
<b>la pasta asciutta</b> , the term for a great variety of Italian food-stuffs of which the base is fine flour made into a paste, and made up in many forms. <b>la pasta</b> , paste; <b>asciutta</b> , dry. See pages 249-250.	
Few Italian bills of fare will not have <b>pasta asciutta</b> in some form. So one seldom asks:	
<b>C'è della pasta asciutta oggi?</b> Is there any p.a. to-day?	
<b>il formaggio</b> , cheese	<b>dolce</b> , sweet; <b>dolci</b> , sweets
<b>la prima colazione</b> , (first, or light) breakfast	
<b>la colazione</b> , lunch	<b>il pranzo</b> , dinner
<b>il pasto</b> , meal	<b>la merenda</b> , snack
	<b>la cena</b> , supper
	<b>il ristorante</b> , the restaurant
<b>la trattoria</b> , small restaurant (French <i>bistro</i> )	<b>il gabinetto</b> , lavatory
<b>l'uovo</b> , egg; <b>le uova</b> , eggs	<b>la frittata</b> , omelette
<b>MA</b> , but	<b>alla carta, à la carte</b>
<b>VOGLIO</b> , I want, wish	<b>PRANZARE</b> , to dine or lunch

**Voglio pranzare.** I wish to dine, lunch.  
**caro,** dear  
**CON,** with  
**UNO,** one  
**DUE,** two  
**TRE,** three  
**QUATTRO,** four  
**CINQUE,** five  
**le lasagne,** macaroni in strips

**la tavola** } table  
**il tavolo** }  
**una tavola libera** libero, free  
**un tavolo libero** per, for

**C'è un tavolo per tre?** Is there a table for three?

**È libero il tavolo?** Is the table free?

**Mi dia,** give me **mi serva,** serve me

**subito,** immediately **Va bene,** It's all right.

**un bicchiere,** a glass **di,** of

**la lista,** bill of fare.

**Andiamo a mangiare.** Let's go and eat.

**Ma dove?** But where?

**C'è una trattoria vicina che mi piace molto.** There's a little restaurant near that I like very much.

**E non è caro.** And it's not dear.

**Voglio una merenda.** I want a snack.

**Ed io voglio una buona colazione.** And I want a good meal.

**Mi serva della pasta asciutta.** Che c'è oggi? What is there to-day?

**C'è delle lasagne.** E Lei vuole una frittata? Sì, una frittata con tre uova. Vuole un buon bicchiere di vino?

No, grazie. Sì, per favore. Il pasto non costa caro.

Now continue to make up your own sentences.

### LETTURA: READING

#### In Tribunale

#### In court

**Il presidente,** president, chairman, chief judge, magistrate. **si china,** inclines himself, bows. **verso,** towards. **uno,** one. **dei,** of the. **giudici,** judges (sing. giudice). **e gli dice,** and says to him. **nell' = nelle,** in the. **orecchio,** ear. **il processo,** (the) case. **dovrebbe,** must.

**tenersi,** hold itself. **dovrebbe tenersi,** must be held. **a porte chiuse,** with, behind closed doors (**porta,** door. **chiusa,** closed). **perchè?** Why? **perchè,** because. (Note that the same word is used for *why* and *because*.) **da,** from, from the direction of. **quella,** that. **entra,** enters. **un'aria,** an air, draught. **maledetta,** cursed (masc. **maledetto,** but here it is feminine to agree with **aria**).

**Il presidente si china verso uno dei giudici e gli dice**

*The presiding judge leans towards one of the (other) judges and nell'orecchio:*

*says to him in the ear:*

— **Questo processo dovrebbe tenersi a porte chiuse.**

*"This case must be held behind closed doors."*

— **Perchè?**

*"Why?"*

— **Perchè da quella porta entra un'aria maledetta.**

*"Because from that door (there) enters a cursed draught."*

**avverto,** I warn. **solennemente,** solemnly. **la manifestazione,** plural **le manifestazioni,** manifestation(s), demonstration(s). **qualsiasi,** whatever. **il senso,** sense. **sono proibite,** are prohibited. **chi,** who, **perciò,** therefore. **griderà,** will cry out. **Evviva,** "long live!" (exclamation). **Abbasso,** "Down with!" **sarà,** will be. **mandato,** sent. **fuori,** out, outside. **l'imputato,** the accused. **dalla sua,** from his. **la gabbia,** cage (i.e., from behind his bars). **incomincia,** begins. **a gridare,** to shout.

— **Avverto — dice solennemente il presidente — che le manifestazioni in qualsiasi senso sono proibite; perciò chi griderà: Evviva o Abbasso sarà mandato fuori.**

**L'imputato dalla sua gabbia incomincia a gridare: — Evviva, Abbasso, Abbasso, Evviva!**

TRANSLATION: "I warn (you)," says the presiding judge solemnly, "that demonstrations of any kind (in any sense) are prohibited; therefore whoever will shout 'Long live! (Hurrah!)' or 'Down with!' will be sent outside."

The accused from his cage (the witness stand) begins to shout: "Hurrah! Down with! Down with! Hurrah!"

#### In Società: In Society

**molto bella,** very beautiful. **Mi spiace (di),** forgive me (for). **non potere = non poter,** not being able. **dire,** to say. **altrettanto,** just as much. **di Lei,** for (about) you. **faccia,** do (from the verb **fare,** to do). **come me,** like me. **dica,** say, tell. **una bugia,** a lie.



## IN SOCIETÀ

- Lei è molto bella, signorina.
- Mi spiace di non poter dire altrettanto di lei, signore.
- Faccia come me: dica una bugia.

*In Society*

## TRANSLATION:

"You are very beautiful, Miss."

"Forgive me for not being able to say (just) as much about you, sir."

"Do like me: tell a lie."

## LESSON II

§ 1. *Adjectives: Agreement—Plural of Adjectives—Position of Adjectives—BELLO, BUONO, GRANDE, SANTO—List of Countries and Nationalities—Towns—Other Geographical Names—AVERE and ESSERE: Past Participles—Compound Tenses—Situation Material: In the Street—LETTURA: Texts, Vocabularies, and Translations*

AN Adjective describes the nature or quality of a Noun. In Italian there is agreement in gender and number with the Nouns or Pronouns to which the Adjectives relate, and they usually follow the Noun. Thus:

**il fico fresco**, the fresh fig

**le ragazze strane**, the strange girls

Most Adjectives end in **-o** in the masculine and change to **-a** in the feminine. Those ending in **-e** do not change in the feminine. These endings cover the majority of Adjectives.

PLURAL OF ADJECTIVES: Masculine Adjectives ending in **-o** in the singular change it to **-i** in the plural. Thus:

**un bagno vasto**, a wide bath

**i bagni vasti**, the wide baths

Feminine Adjectives ending in **-a** in the singular change it to **-e** in the plural. Thus:

**la piccola chiesa**, the little church

**le piccole chiese**, the little churches

It will be seen that, in these fundamental respects, Italian Adjectives follow similar rules to those for Nouns. The same applies to changes in spelling for euphony in Adjectives ending in **-co** and **-go**. Thus, **bianco**, *white*, changes to **bianchi** (masculine plural) and to **bianche** (feminine plural). Similarly:

**lungo**, long, to **lunghi** and **lunghe**. And: **tedesco**, German, to **tedeschi**, **tedesche**.

Adjectives ending in **-io** drop the **-o** in the masculine plural. Thus: **savio**, wise, plural **savi**. But feminine plural ends in **-ie**—**savie**.

**POSITION OF ADJECTIVES:** The qualifying Adjective is generally placed after the Noun, especially when it is closely descriptive, but there are some common Adjectives which usually come before. These must be known:

<b>antico</b> , ancient, antique	<b>grande</b> , big, great
<b>bello</b> , beautiful	<b>lungo</b> , long
<b>breve</b> , short	<b>nuovo</b> , new
<b>brutto</b> , ugly	<b>piccolo</b> , small
<b>buono</b> , good	<b>povero</b> , poor
<b>cattivo</b> , bad	<b>vecchio</b> , old
<b>giovane</b> , young	

But these can follow if used to distinguish one thing from another, or for emphasis, and sometimes with a slightly different meaning in English. Thus: **povero** before a Noun means poor, after a Noun it means *unfortunate*. These varying uses are best learnt by experience and practice, but, excepting for the Adjectives listed above, the learner should keep to the general rule of placing the Adjective after the Noun.

**BELLO—BUONO—GRANDE—SANTO:** These Adjectives require some special attention, because of certain modifications, as in:

(1) The masculine singular before a consonant, when they become: **BEL**, **BUON**, **GRAN** and **SAN**. Thus:

**il bel prato**, the beautiful meadow  
**un buon vino**, a good wine  
**un gran castello**, a great castle  
**San Giovanni**, St. John

(**Il bel San Giovanni** is the name given to the Baptistery at Florence.)

(2) The masculine singular before a vowel, when they become **BELL'**, **BUON**, **GRAND'**, **SANT'**. Thus:

**il bell'oggetto**, the beautiful object  
**un buon amico**, a good friend  
**il grand'impero**, the great empire  
**Sant'Antonio**, Saint Anthony

*Note:* Before **S** impure, or **ps** or **cs**, they do not change.

*Plurals:* The plural of **BEL** is **BEI**, the plural of **BELLO** and **BELL'** is **BELLI**. But it is **Begli** before a vowel, **s** or **z** impure, and **Begl'** before an **i** in the plural. And the plural form **BELLI** is always used when this word does not accompany a Noun, as: **Questi quadri sono belli**, these pictures are beautiful.

Thus:

**i bei fiori**, the beautiful flowers  
**i begli animi**, the beautiful souls  
**begli studii**, beautiful studies

*Feminines:* All these Adjectives have regular feminine forms, except **GRANDE**, which becomes **GRAN** before a consonant: **la gran via**, the large (main) street. Before a vowel, elision is usual: **la buon'aria**, the good air.

#### List of Countries and Nationalities

*America, America	*un americano,	
*Gli Stati Uniti, The United States	an American	
Argentina, Argentina	un argentino	
Austria, Austria	un austriaco, pl.	austriaci
Belgio, Belgium	un belga	belgi
Brasile, Brazil	un brasiliano	
Canada, Canada	un canadese	canadesi
Cina, China	un cinese	cinesi
Cecoslovacchia, Czechoslovakia	un cecoslovacco	cecoslovacchi
Danimarca, Denmark	un danese	danesi
Egitto, Egypt	un egiziano	
*Inghilterra, England	*un inglese	inglesi
*La Gran Bretagna, Great Britain	*un britannico	
*Francia, France	*un francese	francesi

\* Only those marked with an asterisk need be memorized on first perusal.



*Germania, Germany	*un tedesco	tedeschi
Grecia, Greece	un greco	greci
Olanda, Holland	un olandese	olandesi
I Paesi Bassi, The Netherlands		
Ungheria, Hungary	un ungherese	ungheresi
Irlanda, Ireland	un irlandese	irlandesi
*Italia, Italy	*un italiano	
Giappone, Japan	un giapponese	giapponesi
Jugoslavia, J(Y)ugoslavia	un jugoslavo	
Norvegia, Norway	un norvegese	norvegesi
Messico, Mexico	un messicano	
Polonia, Poland	un polacco	polacchi
Portogallo, Portugal	un portoghese	portoghesi
*Russia, Russia	*un russo	
*Unione delle Repubbliche Socialiste Sovietiche (URSS), Union of Socialist Soviet Republics (USSR)		
Scozia, Scotland	uno scozzese	pl. scozzesi
Spagna, Spain	uno spagnolo	
Svezia, Sweden	uno svedese	svedesi
*Svizzera, Switzerland	*uno svizzero	
Africa	un africano	
Asia	un asiatico	asiatici
Australia	un australiano	
India	un indiano	
Europa	un europeo	

#### Towns

Basilea, Basle	Colonia, Cologne	*Firenze, Florence
*Genova, Genoa	*Londra, London	Lione, Lyons
Livorno, Leghorn	Marsiglia, Marseilles	Milano, Milan
*Napoli, Naples	*Parigi, Paris	*Roma, Rome

\* Only those marked with an asterisk need be memorized on first perusal.

#### Other Geographical Names in Italian

Adriatico, Adriatic	Sardegna, Sardinia
Ginevra, Geneva	Sicilia, Sicily
Losanna, Lausanne	Sempione, Simplon Pass
Lucerna, Lucerne	il Tamigi, Thames
la Manica, English Channel	il Tevere, the Tiber
Mantova, Mantua	il Tirreno, Tyrrhenian (Sea)
il Mare del Nord, North Sea	Torino, Turin
il Mediterraneo, the Mediterranean	Venezia, Venice
Mosca, Moscow	Vesuvio, Vesuvius
Padova, Padua	Zurigo, Zurich

AUXILIARY VERBS **AVERE**, to have, **ESSERE**, to be

#### Past Participles

avuto, -a, had                      stato, -a, been

Past participles are used to form Compound Tenses, which will be dealt with more fully later. But note now:

**io ho avuto**, I have had  
**egli ha avuto**, he has had

and:

**io sono stato**, I have been  
**egli è stato**, he has been

*Note:* **avere** is used to form the Compound Tenses of **avere**. **essere** is used to form the Compound Tenses of **essere**.

As these forms are in everyday use, they must be mastered now.

#### SITUATION MATERIAL

##### *In the Street*

**Come si chiama questa strada?** What's the name of this street?

**Questa strada si chiama Via delle Quattro Fontane.**

This street is called Via delle Quattro Fontane.

**Quale strada devo prendere per andare alla Piazza del Popolo?** Which street must I take to go to the Piazza del Popolo?

**Dov'è l'Ufficio Postale?** Where is the Post Office?

**Taxi, mi porti all'Ufficio Postale il più presto possibile.**

Taxi, take me to the Post Office as quickly as possible.

**È questa la strada per . . . ?** Is this the street (way) to . . . ?

**Posso andare con l'autobus?** Can I go by bus?

**Con il tram, il metrò?** By tram, underground (railway)?

**Quanto tempo ci vuole?** How much time, how long does it take?

**Che cosa desidera?** What do you want?

**Capisco.** I understand.

**Non capisco.** I don't understand.

**Capisce (Lei)?** Do you understand?

**Ho fame.** I'm hungry. **Ho**, I have.

**Ho sete.** I'm thirsty. **La fame**, hunger. **La sete**, thirst.

**Sono stanco.** I'm tired.  
**Ho perduto il mio passaporto.** I have lost my passport.  
 Il mio, my, mine.  
**Dov'è la questura?** Where's the police station?  
**Sono pronto.** I'm ready.  
**Parli lentamente.** Speak slowly.  
**Vada dritto.** Go straight on.  
**Vada a destra.** Go to the right.  
**Vada a sinistra.** Go to the left.  
**Abita qui il Signor Bianchi?** Does Mr. Bianchi live here?  
 (Lives here, etc.)  
**È in casa la Signora Bianchi?** Is Mrs. Bianchi at home?  
**Non importa.** It does not matter.  
**Prego.** A useful word, literally "*I beg*", can be used for "*Don't mention it*", "*Please go ahead*" etc.  
**Non c'è altro?** Is that all? Is there nothing else?  
**Come vuole.** Just as you wish.  
**Scusi.** Excuse me.

#### LETTURA: Reading

Il significato, meaning. illustrato, illustrated. papà, papa, daddy. la cosa, thing. vuol dire, means. Cosa vuol dire? What (thing) does it mean? cosmopolito, -a, cosmopolitan. Ecco, here is, this is, this is (it). te, to you. spiegherò, I'll explain. con, with. un esempio, an example. un ebreo russo, a Russian Jew. stabilito, established, settled. al Cairo, in Cairo. sposato, married. ad una, to a spagnola, Spanish (woman). che, who. fuma, smokes. sigarette greche, Greek cigarettes. accendendole, lighting them. fiammiferi svedesi, Swedish matches. che gradisce, who enjoys. volentieri, willingly. una tazza, a cup. (di) caffè brasiliano, (of) Brazilian coffee. misto a, mixed with. la cicoria, chicory. olandese, Dutch. servito, served. in tazze giapponesi, in Japanese cups. che, who. quando, when. vede, sees (she sees). una baruffa, a squabble, a row. se la fila, runs from it. all'inglese, English fashion. (se la fila all'inglese is an idiom meaning, she runs away for all she's worth.) ha da pagare, has to pay. fa l'indiano, pretends ignorance. (far l'indiano, also an idiom = to pretend ignorance, not to see a thing.) quello, that, that one.

#### SIGNIFICATO ILLUSTRATO

- Papà, cosa vuol dire "cosmopolita?"
- Cosmopolita? Ecco: te lo spiegherò con un esempio.

Un ebreo russo, stabilito al Cairo, sposato ad una spagnola che fuma sigarette greche, accendendole con fiammiferi svedesi; che gradisce volentieri una tazza di caffè brasiliano, misto a cicoria olandese, servito in tazze giapponesi; che, quando vede una baruffa, se la fila all'inglese e che quando ha da pagare fa l'indiano . . . quello è un cosmopolita!

#### TRANSLATION:

##### Meaning Illustrated

"Papa, what does 'cosmopolitan' mean?"  
 "Cosmopolitan? This is it: I'll explain to you with an example. A Russian Jew, established in Cairo, married to a Spanish woman who smokes Greek cigarettes, lighting them with Swedish matches; who gladly enjoys a cup of Brazilian coffee, mixed with Dutch chicory, served in Japanese cups; who, when she sees a squabble, flees from it and when she has to pay pretends not to see . . . that's a cosmopolitan!"

\* \* \*

Che hai?—a colloquial way of saying Che c'è mai? = Whatever's the matter? sei, art thou (familiar) = are you. così, so. accigliato, from accigliarsi, to frown, knit the brows: here, to look worried. figurati, (just) imagine. ho scritto, I have written. a mio padre, to my father. chiedendo, asking for (from chiedere, to ask for). il danaro, money. per comprare, to buy. dei libri, of the books = some books. Ebbene? Well, well then? Lui, he. mi, to me. ha mandato, has sent. i libri, the books.

#### FRA STUDENTI

- Che hai? Perchè sei così accigliato?
- Figurati, ho scritto a mio padre chiedendo danaro per comprare dei libri.
- Ebbene?
- Lui mi ha mandato i libri.

#### TRANSLATION:

##### Among Students

"Whatever's the matter? Why are you so worried?"  
 "Just imagine, I've written to my father asking for money to buy some books."  
 "Well, then?"  
 "He has sent me the books."



§ 2. *Adjectives: Comparatives and Superlatives—Equality—The Superlative—Hotel and Boarding House—LETTURA: Texts, Vocabularies, and Translations*

In English we have, for the comparative and superlative degrees of Adjectives, a simple working rule: add *-er* for the comparative, and *-est* for the superlative. Thus: *high, higher, highest*. This is for superiority. To express inferiority, we usually use *less* and *least*, as *less high, least high*.

In Italian, **più . . . di**, *more . . . than*, and **meno . . . di**, *less . . . than*, are used for the comparative. Thus:

**più alto di**, higher than  
**meno alto di**, less high than

**Quest'albero è più alto di quella casa.** This tree is higher than that house.

**Questa casa è meno alta di quell'albero.** This house is less high than that tree.

**di** is used for *than* before a Noun, Pronoun or a number.

But **che** is used for *than* before an Adjective, Verb or Adverb. Thus:

**Il padre è più ricco del fratello.** The father is richer than the brother.

**Lo zio ha più di tre fratelli.** The uncle has more than three brothers.

and:

**Meglio tardi che mai.** Better late than never.

**Il tempo è più burrascoso che freddo.** The weather is more stormy than cold.

**EQUALITY:** This is expressed by

<b>così</b> , as	<b>come</b> , as ( <i>for manner</i> )
<b>tanto</b> , as	<b>quanto</b> , as ( <i>for quantity</i> )
	( <b>tanto</b> , as much)

Thus: **così bello come**, as beautiful as. **così freddo come**, as cold as. Add: **tanto riso quanto**, as much rice as. **io ho tanti libri quanto Lei**, I have as many books as you.

The **così** or **tanto** is often omitted: **lo non sono alto quanto Lei**. I am not as tall as you.

**THE SUPERLATIVE:** This is usually expressed by **il più**, **il meno**, *the most, the least*. Thus:

**il più alto**, the highest

**il meno alto**, the least high, tall

**Giovanni è il più stimabile dei fratelli.** John is the most estimable of the brothers.

These are the normal ways of expressing the superlative, but in speech one may often conveniently use the words **molto**, *very*, **assai**, *enough*, with an Adjective to express a superlative sense. Thus: **È molto ricco, è assai ricco**, with an expressive tone of voice can indicate that "*he*" is extremely rich. Another fairly common kind of superlative is made by repeating the Adjective expressively, as, for example: **Il cinese è una lingua difficile, difficile**. Chinese is a very, very difficult language. Note **piano, piano**, *very softly*.

**Superlative Absolute:** This can be formed by dropping the last vowel of an Adjective and adding the ending **-issimo**, of which the first **i** is always stressed. Thus:

**bello**, beautiful; **bellissimo**, most beautiful

**bravo**, brave; **bravissimo**, most brave

**ricco**, rich; **ricchissimo**, most rich

This absolute superlative is much used in everyday speech, often as an explanation, to express enthusiasm, approval, or surprise. For instance, at a spectacle, game, or at the opera one often hears a player or an artist's performance approved by cries of:

**Bellissimo! Bravissimo!**

When used with a Noun, this superlative usually follows: **i metalli utilissimi agli uomini**, the most useful metals for men. Other Comparatives and Superlatives:

**alto**, high; **superiore**, higher; **supremo**, highest

**basso**, low; **inferiore**, lower; **infimo**, lowest

**buono**, good; **migliore**, better; **ottimo**, best

**cattivo**, bad; **peggiore**, worse; **pessimo**, worst  
**esterno**, external; **esteriore**, exterior; **estremo**, extreme  
**grande**, big; **maggiore**, bigger; **massimo**, greatest  
**interno**, inside; **interiore**, interior; **intimo**, innermost  
**piccolo**, little; **minore**, lesser; **minimo**, least

And note also the following forms:

**sommo**, highest  
**acre**, sharp, bitter; **acerrimo**, most pungent, sour  
**integro**, honest; **integerrimo**, most honest, upright  
**misero**, wretched; **miserrimo**, most wretched  
**salubre**, healthy; **saluberrimo**, most healthy

These forms should be learnt as vocabulary so that the words are recognizable. Their use is best learnt by experience; those in the second list beginning with **sommo** are rarely required. Most of those in the first list have their common regular forms like **più alto**, **il più alto**, etc.

Many Adjectives acquire a strength similar to the superlative by prefixing the forms **stra-** (*extra*), **arci-** (like *arch-* in *arch-bishop*), and **sopra-** (*over-*). Thus:

**stragrande**, extra big  
**arcicontento**, more than content, satisfied  
**sopraccarico**, over-loaded, over-burdened

Useful words for comparisons generally are:

**piuttosto**, rather; **piuttosto grasso**, rather fat  
**oltremodo**, extremely; **oltremodo grasso**, extremely fat

#### *Hotel and Boarding House*

<b>l'albergo</b> , hotel	<b>la pensione</b> , boarding-house
<b>una camera</b> , room	<b>il portiere</b> , porter
<b>i bagagli</b> , luggage	<b>il proprietario</b> , proprietor
<b>la chiave</b> , key	<b>la prima colazione</b> , break-
<b>la seconda colazione</b> , lunch	fast
<b>il pranzo</b> , dinner	<b>il bagno</b> , bath
<b>il ragazzo</b> , boy	<b>il cassiere</b> , cashier

<b>la cameriera</b> , maid	<b>compreso</b> , including
<b>il direttore</b> , manager	<b>il campanello</b> , bell
<b>suonare</b> , to ring	<b>riservare</b> , to reserve
<b>il servizio</b> , service	<b>l'arrivo</b> , arrival
<b>la partenza</b> , departure	<b>la pensione</b> , board
<b>la pensione completa</b> , full	<b>un piccolo albergo centrale</b> ,
board and lodging	a small central hotel
<b>un letto</b> , bed	<b>un letto matrimoniale</b> ,
<b>a due letti</b> , with two beds	double-bed
<b>acqua calda * e fredda</b> , hot	
and cold water	

**Desidero una camera.** I want a room.

**Che prezzo è la camera?** What price is the room?

**Tutto completo?** Including everything? (*or compreso*)

**Prenderò** } **la pensione completa.** I'll take it } with full  
**Prenderemo** } We'll take it } board

**Desidero una camera con bagno privato.** I want a room with private bath.

**Mi mostri una camera più grande, per favore.** Show me a bigger room, please.

**Non ha niente di meno caro?** Is there nothing cheaper?

**La camera è troppo piccola.** The room is too small.

**Per una sola notte. Per una settimana. Per quindici giorni.** For one night only. For a week. For a fortnight (fifteen days).

**Vuol avere la bontà d'iscriversi sul registro.** Please sign the register.

**Il cognome**, surname; **Il nome**, Christian name.

**Sposato o celibe?** Married or single?

**La sua professione?** Your profession?

**Il luogo di nascita.** Place of birth.

**La data di nascita.** Date of birth.

**La sua firma.** Your signature.

**l'indirizzo abituale.** Permanent address.

**La sua età?** Your age?

**Qual'è il numero della mia camera?** What's the number of my room?

\* Taps are marked **C** for **caldo**, hot, **F** for **freddo**, cold.



**Dov'è la sala da pranzo?** Where's the dining room?  
**Parto stasera, domani.** I'm leaving this evening, to-morrow.  
**Il mio conto, per favore.** My bill, please.  
**Alto, high.**  
**È troppo alto.** It's too much.  
**Vorrei vedere il direttore.** I'd like to see the manager.  
**Un conto saldato.** A receipted bill.  
**Di qua parto per . . .** I leave here for . . . (From here I leave for . . .)  
**Posso usare il telefono?** May I use the telephone?  
**Mi inoltri la corrispondenza a . . .** Send on my mail to . . .  
**Mi svegli alle sette.** Wake me at seven o'clock.

### LETTURA: READING

From now onwards, read over the Italian text and first do your best to get the gist of it, without looking at notes or translation. Then go over it with the notes, and make sure that you grasp the meaning of each word. If you have time, write out your own translation. Then compare your results with the translation. Finally, read over the Italian text several times until you are *thinking (it) in Italian*, without regard to English or the translation. In this way, you will gradually become accustomed to *thinking in Italian*.

### A FIRENZE

**Un ragazzino vede una signora di forme mastodontiche ferma davanti alla facciata di S. Maria del Fiore e dice forte ad un amico:**

**Ohè Gigi, vedi? Quella deve essere la cupola che è venuta a vedere la facciata.**

a Firenze, in Florence. un ragazzino, a (nice) little boy. vede, sees. la forma, form, mould. di forme mastodontiche, of mastodontic (= elephantine) proportions. ferma (from fermare), to stop (here stopping, standing). davanti, in front (of). alla, at the. la facciata di S. Maria del Fiore, the façade of Santa Maria del Fiore. il fiore, flower. dice, says. forte, strong, strongly, loudly. ad un amico, to a friend. Ohè, Oh! Heavens! vedi? do you see? Quella, that (woman). deve essere, must be. la cupola, the dome, cupola. che è venuta, that is (has) come. vedere, to see.

### TRANSLATION:

#### In Florence

A nice little boy sees a lady of mastodontic (vast, immense) proportions (who) stops in front of the façade of Santa Maria del Fiore and says loudly to a friend:

"Oh, Gigi, look! That one (woman) must be the dome that has come to see the façade."

### IN CITTÀ

— **Da voi, nella capitale, chi sa quante belle donne ci sono.**

— **Può darsi, ma io non le vedo mai. Il mio mestiere me lo impedisce.**

— **E dove lavorate?**

— **In un Istituto di Bellezza.**

da voi, with you. in città, in (the) city, in town. la capitale, capital. chi sa, who knows. quante, how many (*f. plural of quanto*, how much). belle donne, beautiful ladies. ci sono, there are. Può darsi, literally, it can give itself (*meaning here it can (well) be or simply maybe*). ma, but. io non le vedo, I don't see them. mai, ever (*but with a negative (non here) it means never*). il mestiere, trade, occupation. me lo impedisce, impedes, prevents me (from it) (*impedire*, to prevent). dove, where. lavorate, you work. Istituto di Bellezza, Institute of Beauty (Beauty Institute).

### TRANSLATION:

#### In the City

"With you, in the capital, who knows how many beautiful ladies there are."

"There may be, but I don't ever see them. My occupation prevents me (from it, from doing so)."

"And where do you work?"

"In a Beauty Institute."

### CAMPANILISMO ENOLOGICO

— **Dite la verità, un vino come questo non lo bevete al vostro paese.**

— **È vero, lo mettiamo nell'insalata.**

campanilismo, local-mindedness. enologico, the adjective from enologia, the science of wine growing. campanilismo enologico, wine-growing parochialism or local-mindedness. dite, say, tell. la

*verità*, the truth. *un vino*, a wine. *come questo*, like this (one). *non lo bevete*, you do not drink (it). *al vostro paese*, in your country, locality. *è vero*, it's true. *lo mettiamo*, we put it. *nell'insalata*, in the salad.

## TRANSLATION:

*Wine-growing Parochialism (Prejudice)*

"Tell the truth, a wine like this you don't drink in your locality."

"It's true, we put it in the salad."

§ 3. *Cardinal Numbers: 1-100—CENTO, MILLE, UN MILIONE—Thinking in Numbers—The Time—Miscellaneous Words and Phrases—Money and Exchange—LETTURA: Texts, Vocabularies, and Translations*

**CARDINALS:** The cardinal numbers are invariable except **UNO**, *one*, which changes to **UNA** in the feminine. It is the same when used to form a compound number as in **ventuno**, *twenty-one*. Note that the *i* of **venti** is dropped when a compound is formed, but the *i* is resumed in **ventidue**, **ventitre**, etc.

**MILLE**, *thousand*, changes to **MILA** in numbers above 1,000: **duemila**, 2,000, **tre mila**, 3,000, etc. **MILIONE**, *million*, changes to **MILIONI**: **un milione**, **due milioni**.

The words **CENTO**, *hundred*, and **MILLE**, *thousand*, do not require the article.

<b>uno</b> , a, one	<b>undici</b> , eleven	<b>ventuno</b> , a, twenty-one
<b>due</b> , two	<b>dodici</b> , twelve	<b>ventidue</b> , twenty-two
<b>tre</b> , three	<b>treddici</b> , thirteen	<b>trenta</b> , thirty
<b>quattro</b> , four	<b>quattordici</b> , fourteen	<b>quaranta</b> , forty
<b>cinque</b> , five	<b>quindici</b> , fifteen	<b>cinquanta</b> , fifty
<b>sei</b> , six	<b>sedici</b> , sixteen	<b>sessanta</b> , sixty
<b>sette</b> , seven	<b>diciassette</b> , seventeen	<b>settanta</b> , seventy
<b>otto</b> , eight	<b>diciotto</b> , eighteen	<b>ottanta</b> , eighty
<b>nove</b> , nine	<b>diciannove</b> , nineteen	<b>novanta</b> , ninety
<b>dieci</b> , ten	<b>venti</b> , twenty	<b>cento</b> , hundred

It is not difficult to learn the numbers by rote: **1, 2, 3, 4, 5**, etc., especially as you should by this time know many of them.

But there is a much better way in which you will learn to think in Italian, which is your ultimate goal.

**THINKING IN NUMBERS:** Instead of thinking of the English, always think of the Italian in relation to the written or printed number. Thus:

6	12	17	60	100
<b>sei</b>	<b>dodici</b>	<b>diciassette</b>	<b>sessanta</b>	<b>cento</b>

When you know all the cardinals in this way, you may go on to *co* little sums in addition:

$3 + 2 = 5$ : **Tre più due fa cinque.** { *più*, here, *plus*  
 $6 + 3 = 9$ : **Sei più tre fa nove.** { *fa*, makes

Continue this practice until you can think in terms of addition. Then you may go on to subtraction:

$3 - 2 = 1$ : **Tre meno due fa uno.** (*meno*, less)

Finally, you must try multiplication and division:

$5 \times 4 = 20$ : **Cinque per quattro fa venti.** (*per*, by)  
 $30 \div 5 = 6$ : **Trenta diviso cinque fa sei.** (*diviso*, divided by)

You have already learnt how to memorize by visualization (page 16). Now you must carry this process further by *thinking as much as possible in Italian*, not only for names of things and numbers but, as far as possible, with all kinds of words and phrases. As regards numbers and some other words, you can have endless practice with dates, age, and time, for which a small vocabulary must be mastered. This will be given in the pages which follow.

*The Time*

**Che ora è? Che ore sono?** What time is it?

**il mezzogiorno**, midday **la mezzanotte**, midnight

(è) **il tocco or l'una**, one o'clock

(sono) **le due, le tre (ore)**, etc., two o'clock, three o'clock, etc.

(sono) **le due e un quarto**, a quarter-past two

(sono) **le due e mezzo**, half-past two

(sono) **le due e tre quarti**, a quarter to three



Or:

(sono) **le due e cinque minuti**, five past two  
**dieci minuti**, ten past two  
**quindici minuti**, fifteen minutes past two,  
 etc.

(sono) **le due meno cinque minuti**, five minutes to two  
**le due meno un quarto**, a quarter to two  
**cinque minuti alle due**, five to two  
**dieci minuti alle due**, ten to two, etc.

<b>il giorno</b> , day	<b>il mattino</b> , morning
<b>il pomeriggio</b> , afternoon	<b>la sera</b> , evening
<b>la notte</b> , night	<b>oggi</b> , to-day
<b>domani</b> , to-morrow	<b>ieri</b> , yesterday
<b>la settimana scorsa</b> , last week	<b>la prossima settimana</b> , next week
<b>stasera</b> , this evening	<b>tardi</b> , late
<b>di buon mattino</b> , early in the morning	<b>presto</b> , early for something

On time-tables and for announcements the twenty-four-hour clock is used. The twelve-hour clock is used in everyday conversation. For Time-table see page 73.

**Suona l'una.** One o'clock is striking.  
**Suonano le due.** It's striking two.  
**Sono suonate le sei.** It has struck six.  
**Qual'è l'ora esatta?** What's the exact time?  
**Sono esattamente le diciotto e quindici.** It's exactly 18:15.

## MISCELLANEOUS WORDS AND PHRASES

<b>un anno fa</b> , a year ago	<b>fra tre mesi</b> , within three months
<b>tutt' i due, tutt' i tre, tutt' i quattro</b> , all two, three, four	<b>ai due, ai tre</b> , on the 2nd, on the 3rd
<b>ambedue</b> , both	
<b>ogni</b> , each	

## For Reference

Need not be memorized on a first perusal.

<b>zero</b> , zero, nought	<b>una quarantina</b> , two score,
<b>un paio</b> , a pair, a brace	40
<b>una coppia</b> , a couple	<b>una cinquantina</b> , half a
<b>una dozzina</b> , a dozen	hundred, 50
<b>una ventina</b> , a score	<b>un centinaio</b> , a hundred or so
<b>una trentina</b> , thirty or so	<b>un migliaio</b> , a thousand or so
<b>il doppio</b> , the double	<b>a centinaia</b> , by hundreds
<b>il triplo</b> , the triple	<b>a migliaia</b> , by thousands
<b>un trimestre</b> , a term, quarter (three months)	<b>uno ad uno</b> , one by one
<b>un triennio</b> , three-year period	<b>due a due</b> , two by two
<b>un centuplo</b> , a hundredfold	<b>il quadruplo</b> , the quadruple

## Money and Exchange

<b>una lira</b> , a lira ( <i>plural le lire</i> )	<b>un centesimo</b> , a cent
<b>i centesimi</b> , cents	<b>100 centesimi</b> , 1 lire
<b>un soldo</b> = 5 centesimi	<b>il biglietto di banca</b> , bank-note
<b>i biglietti di banca</b> , banknotes	<b>cento lire</b> , 100 lire
<b>la moneta</b> , change	<b>un biglietto di cinque mille lire</b> , a (bank)note of 5,000 lire
<b>mille lire</b> , 1,000 lire	
<b>la banca</b> , bank	<b>il cliente</b> , customer
<b>lo sportello</b> , opening (window) at a counter	<b>il contante</b> , cash
<b>gli sportelli</b> , openings	<b>la tratta</b> , draft
<b>il cheque</b> , cheque	<b>l'assegno turistico</b> , gli assegni turistici, travellers' check(s)
<b>la lettera di credito</b> , letter of credit	<b>il cassiere</b> , cashier
<b>il danaro</b> , money	<b>il dollaro, i dollari</b> , dollar (-s)
<b>pagabile a vista</b> , payable at sight	<b>la valuta straniera</b> , foreign money
<b>la lira sterlina</b> , pound sterling	

**Dove posso cambiare?** Where can I change (money)?  
**Mi può indicare la banca più vicina?** Can you tell me where is the nearest bank?

**Può cambiarmi alcune lire sterline?** Can you change me some pounds sterling?

**Alcuni dollari?** Some dollars?

**Che moneta desidera?** What notes would you like?

**A quanto è il cambio?** What's the exchange?

**Vuol darmi due cento lire in biglietti da dieci?** Would you give me 200 lire in notes of 10?

**Può cambiarmi alcuni assegni turistici?** Can you change me some travellers' checks?

**Con molto piacere.** With much pleasure.

**Attenda un momento, per favore.** Wait a moment, please.

**Il mio nome è . . .** My name is . . .

**Ecco il mio passaporto per l'identificazione.** Here's my passport for identification.

**Perfettamente, signore.** Right, sir.

**Dovrò attendere molto?** Have I long to wait?

**Vuole i dati esatti?** Would you like exact details?

**Potrei parlare col direttore?** Could I speak to the manager?

**Potrebbero pagarmi questo cheque?** Could you change me this check?

**Vorrei ritirare del danaro.** I want to draw some money.

**Vorrei cambiare della valuta straniera.** I want to change some foreign money.

**Vuol firmare qui.** Would you sign here.

**Giri qui.** Endorse here.

**Vorrei comprare degli assegni turistici.** I want to buy some travellers' checks.

**Vuol darmi il suo biglietto da visita?** Would you let me have your visiting-card?

**Vuol darmi un formulario?** Would you give me a form?

**Quanto sarebbero?** What (how much) would that be?

#### LETTURA: READING

##### TRA COLLEGHI

Due ubbriachi si fermano davanti a un monumento.

— È Galileo Galilei — dichiara il primo dopo aver faticosamente letto l'iscrizione.

— Galileo? E che cosa ha fatto questo bel tipo?

— È lui che ha scoperto che la terra gira.

— Un collega, allora; — esclama il secondo ubbriaco, togliendosi rispettosamente il cappello.

tra, among. collega, colleague; colleghi, colleagues. ubbriaco, drunk. due ubbriachi, two drunkards. si fermano, stop. un monumento, a monument. Galileo Galilei (known to us as Galileo), famous Italian physicist and astronomer. dichiara, declares. il primo, the first. dopo, after. aver faticosamente letto, having laboriously read. l'iscrizione, the inscription. ha fatto, has done. bel tipo, fine type, fine fellow. ha scoperto, has discovered. la terra, the earth. gira, turns round, spins. allora, now. esclama, exclaims. il secondo, the second. togliendosi, from togliere, to take away, off, here it means taking off. rispettosamente, respectfully. il cappello, the (his) hat.

#### TRANSLATION:

##### Between Colleagues

Two drunkards stop in front of a monument.

"It's Galileo Galilei," declared the first after having laboriously read the inscription.

"Galileo? And what (thing) has this fine fellow done?"

"It's he who (has) discovered that the earth spins."

"A colleague, then," exclaims the second drunk, taking off respectfully his hat.

#### MEDICINA

— Come ha fatto il medico a guarire così rapidamente tua moglie dai suoi disturbi nervosi?

— Le ha detto che erano indizio di vecchiaia.

la medicina, medicine. il medico, doctor. guarire, to cure. così, so. rapidamente, rapidly, quickly. la moglie, woman, wife. tua, your (Second Person Singular). il disturbo, trouble. disturbi nervosi, nervous troubles. detto, said, told. erano, they were. (un) indizio, (an) indication. la vecchiaia, old age.

#### TRANSLATION:

##### Medicine

"How (what) has the doctor done to cure so quickly your wife of her nervous troubles?"

"He has told her that they were an indication (symptom) of old age."



## I RAGAZZI TERRIBILI

La maestra interroga Remo, un ragazzo dall'aria molto sveglia:

— Sentiamo, Remo! Se ti dico: "io sono bella", che tempo è?

— Passato remoto, signora maestra!

i ragazzi terribili, the terrible boys. la maestra, schoolmistress. interroga, interrogates, questions. dall'aria, with the look. sveglia, -a, wide-awake, alert. sentiamo, let's hear. Se ti dico, if I say to you. che tempo è? What tense is it? (che ora è, what time is it? il tempo = both time and tense). Passato, past. remoto, remote—"remote past", as the Italians call our Past Definite.

## TRANSLATION:

*The Terrible Boys*

The schoolmistress questions Remo, a boy with a very alert look.

"Let's hear, Remo! If I say to you, 'I am beautiful,' what tense is (it)?"

"Remote past, Signora maestra."

§ 4. Ordinal Numbers: First to Twentieth—Fractions—Adjectives of Quantity—The Date—Days of the Week, Months—Festivals and Holidays—Seasons—Subject Personal Pronouns—Regular Verbs: in -ARE, -ERE, -IRE—Endings for the Present Tense of All Regular Verbs—Drinks, etc.: In the Café—LETTURA: Texts, Vocabularies, and Translations

Ordinal numbers are treated as Adjectives and follow the general rules for Adjectives in regard to gender and number. Thus: Il primo giorno di gennaio è una festa, la prima festa dell'anno. The first of January is a feast, the first feast of the year.

The following should be known:

primo, a, first	quarto, a, fourth
secondo, a, second	quinto, a, fifth
terzo, a, third	sesto, a, sixth

settimo, a, seventh	quattordicesimo, a, fourteenth
ottavo, a, eighth	quindicesimo, a, fifteenth
nono, a, ninth	sedicesimo, a, sixteenth
decimo, a, tenth	diciassettesimo, a, seventeenth
undicesimo, a, eleventh	diciottesimo, a, eighteenth
dodicesimo, a, twelfth	diciannovesimo, a, nineteenth
tredecimo, a, thirteenth	ventesimo, a, twentieth

and so forth ventunesimo, a, twenty-first, ventiduesimo, twenty-second, ventitreesimo, twenty-third, up to millesimo, a thousandth, after which the adjective is written separately millesimo primo, thousand and first, millesimo secondo, thousand and second, etc.

There is another form less common: decimo primo, instead of undicesimo, decimo secondo, decimo terzo, etc., and it is generally used to distinguish the order of popes, kings, emperors, centuries, and volumes. If it follows the name of a pope, king, or emperor the ordinal is used without the article.

Il papa Pio nono, Pope Pius the Ninth

Leone decimo, Leo the Tenth

Questo volume è il quarto, this volume is the fourth

Il secolo decimoquarto, the fourteenth century

Il re Francesco primo, King Francis I

## FRACTIONS:

una metà, $\frac{1}{2}$	un terzo, $\frac{1}{3}$
un quarto, $\frac{1}{4}$	un quinto, $\frac{1}{5}$
tre quarti, $\frac{3}{4}$	

Una volta, one time

una volta, once	due volte, twice
tre volte, three times	quattro volte, four times, etc.
molte volte, many times	

a uno per volta, one at a time or a uno a uno, one by one  
a due per volta, two at a time or a due a due, two by two  
ambedue i fratelli, both brothers

*Adjectives of Quantity:*

**tanto**, -a, -i, -e, so much, so many  
**quanto**, -a, -i, -e, how much, how many  
**molto**, -a, -i, -e, much, many  
**nessuno**, -a, -i, -e, not one, not any, no  
**parecchio**, -a, -i, -ie, some, several  
**poco**, -a, pochi, poche, little, few  
**punto**, -a, -i, -e, not any, no  
**troppo**, -a, -i, -e, too much, too many  
 and **tutto**, -a, -i, -e, *all*, which always has the Article after it.

## THE DATE

**Quanti ne abbiamo del mese?** What's the date? **ne**,  
 of it (the month)

Or:

**Quanti ne abbiamo oggi?** What's the date to-day?  
**Ne abbiamo uno, due, tre.** It's the first, second, third,  
 etc.

Or: **È il primo**, followed by the name of the month: **è il primo gennaio.**

A letter is dated thus: **il 10 (di) marzo (di) 1958**, 10th March, 1958, the (di) may be omitted: **il 10 marzo 1958.**

**Questa lettera non ha data.** This letter has no date.  
 See Letter Writing, page 330.

*Days of the Week*

<b>lunedì</b> , Monday	<b>martedì</b> , Tuesday
<b>mercoledì</b> , Wednesday	<b>giovedì</b> , Thursday
<b>venerdì</b> , Friday	<b>sabato</b> , Saturday
<b>domenica</b> , Sunday	

*Note:* All are masculine except the last. No capital letters.

## MONTHS OF THE YEAR

<b>gennaio</b> , January	<b>febbraio</b> , February
<b>marzo</b> , March	<b>aprile</b> , April
<b>maggio</b> , May	<b>giugno</b> , June

<b>luglio</b> , July	<b>agosto</b> , August
<b>settembre</b> , September	<b>ottobre</b> , October
<b>novembre</b> , November	<b>dicembre</b> , December

## FESTIVALS AND HOLIDAYS

<b>il capo d'anno</b> , New Year's Day	<b>il Natale</b> , Christmas
<b>la vigilia di Natale</b> , Christmas Eve	<b>la Pasqua</b> , Easter
<b>il Venerdì Santo</b> , Good Friday	<b>la Pentecoste</b> , Whitsuntide
<b>Mezz'estate</b> , Midsummer	<b>l'Epifania</b> , Epiphany
<b>una festa nazionale</b> , a national holiday	<b>la Candelora</b> , Candlemas
	<b>le Ceneri</b> , Ash Wednesday
	<b>il Ferragosto</b> , August Festival

## SEASONS

<b>la stagione</b> , season	<b>la primavera</b> , spring
<b>l'estate</b> , summer	<b>l'autunno</b> , autumn
<b>l'inverno</b> , winter	

Note that days of the week, months of the year, and all the seasons are written with small letters in Italian.

**SUBJECT PERSONAL PRONOUNS:** On page 17 you were introduced to these with the present tense of the auxiliary Verbs **avere**, *to have*, and **essere**, *to be*. Those of the third person singular and plural, with **Lei** and **Loro** (polite forms for *you*, singular and plural and for both genders) must be clear in the mind of the learner:

*Singular:*

<b>he</b> , <b>egli</b>	<b>she</b> , <b>ella</b>
<b>it</b> { <b>esso</b> when referring to a masculine Noun.	
<b>essa</b> when referring to a feminine Noun.	

*Plural:*

<b>they</b> { <b>essi</b> when referring to a masculine Noun.	
<b>esse</b> when referring to a feminine Noun.	



*Polite form for YOU:*

*Singular: Lei*, for both masculine and feminine singular.

*Plural: Loro*, for both masculine and feminine plural.

**Lei** is followed by the Third Person Singular of the Verb.

**Loro** by the Third Person Plural.

### Regular Verbs

As the endings of all regular Verbs in Italian indicate the person, the use of the personal pronouns with a Verb is optional. But the pronoun should always be used to avoid an ambiguity, and it is customary to use **Lei** and **Loro** for the polite *you*. This is because the form for the third person has to do for *he, she, it* (*m. and f.*) and *you* in the singular; and for *they* (*m. and f.*) and *you* in the plural. **PARLARE**, to speak. **-ARE** is Infinitive ending. **PARL-** is the root of the verb.

Present Tense		Negative Form
(io) parl-o, I speak, I do speak, I am speaking		non parlo, I do not speak, am not speaking, etc.
tu parl-i, thou speakest		non parli
(egli) } parl-a, he, she, it speaks, is speaking		non parla
(ella) }		
(esso) }		
(Lei) " you speak		non parliamo
(noi) parl-iamo, we speak	are speaking	non parlate
(voi) parl-ate, you speak		
(essi) }		
(esse) } parl-ano, they speak	are speaking	non parlano
(Loro) }		

*Interrogative form:* This is usually expressed by an intonation of the voice with the tense. Thus:

**Parlo?** Do I speak?

**Parliamo?** Do we speak, are we speaking?

**Parlate?** Do you speak, are you speaking?

But with the third person use **Lei** and **Loro**, for *you* in the interest of clarity. Thus:

**Parla Lei?** Do you speak, are you speaking?

**Parlano Loro?** Do you speak, are you speaking?

Note that the Italian present tense represents our simple, emphatic, and continuous present as in: *I speak, I do speak, I am speaking*, all represented in Italian by the one form **parlo**.

**Non** before the Verb is the negative for all Verbs.

Interrogation is shown by the tone of voice in most instances, and this also applies to the negative forms of Verbs: **Non parlo?** *Do I not speak?* *Am I not speaking?* But: **Non parla Lei?** **Non parlano Loro?** Interrogation is also expressed by putting the Subject Pronoun after the Verb:

**Parlo io?** Do I speak?

**Parliamo noi?** Do we speak? etc.

When the subject of a Verb is not a pronoun, in interrogative sentences it is placed at the end.

Thus:

**I vostri amici parlano oggi.** Your friends are speaking to-day.

*Interrogative:*

**Parlano oggi i vostri amici?** Do your friends speak to-day?

**VERBS:** The Infinitive of all Italian Verbs ends in either **-ARE**, **-ERE**, or **-IRE**. Thus **parlARE**, to speak; **temERE**, to fear; **dormIRE**, to sleep. Drop this ending and you get the root of the Verb: **parl-**, **tem-**, **dorm-**. It is to the root that the endings for tense are added, as in **parlO**, **parli**, **parlA**, **parliAMO**, **parlATE**, **parlANO** (with stress shifted to the first **a**, in all **-are** Verbs in the 3rd person plural).

The system of adding endings to show tense and person is called conjugation of Verbs.

Italian Verbs are classified in three conjugations in accordance with the ending of the Infinitive. Thus:

Ending in **-ARE** are of first conjugation, as **parlare**.

" **-ERE** are of second conjugation, as **temere**.

" **-IRE** are of third conjugation, as **dormire**.

## ENDINGS FOR THE PRESENT TENSE OF ALL REGULAR VERBS:

I	II	III
Infinitive -ARE	Infinitive -ERE	Infinitive -IRE
-o	-o	-o
-i	-i	-i
-a	-e	-e
-iamo	-iamo	-iamo
-ate	-ete	-ite
-ano	-ono	-ono

As in:

parlo, I speak, etc.	temo, I fear, etc.	dormo, I sleep, am sleeping, etc.
parli	temi	dormi
parla	teme	dorme
parliamo	temiamo	dormiamo
parlate	temete	dormite
parlano	temono	dormono

Note well that in the Third Person Plural the stress shifts from the penultimate to the antepenultimate syllable.

Similarly conjugated are:

cominciare, to begin	godere, to enjoy
fuggire, to flee, escape	terminare, to end
perdere, to lose	partire, to depart
occupare, to occupy	ricevere, to receive
seguire, to follow	portare, to carry
vendere, to sell	sentire, to feel
lavare, to wash	credere, to believe
servire, to serve	

The majority of Italian Verbs end in **-ARE**. A peculiarity of **-ERE** Verbs is that the stressed vowel of the infinitive is not always the penultimate. As will be seen later, the number of **-IRE** Verbs like *dormire* is small, and there is another group of these Verbs conjugated slightly differently. But, for the moment, it is necessary to master only what has been given above.

*Drinks, etc.: in the Café*

il Caffè, the Café (place)	il tè, tea
il caffè, coffee	una tazza di tè, a cup of tea
una tazza di . . ., a cup or . . .	il bricco di tè, pot of tea
il caffè e latte, coffee with milk	lo zucchero, sugar
il caffè nero, black coffee	il latte, milk
la zuccheriera, sugar bowl	la cioccolata, chocolate
un bicchiere, a glass	il gelato, ice-cream
il caffè in ghiaccio, iced coffee	forte, strong. debole, weak
la limonata, lemonade, lemon squash	l'aperitivo, aperitif, appetiser
l'acqua, water	acqua ghiacciata, iced water
l'acqua di seltz, soda water	il gelato con sciroppo e seltz, ice-cream soda
un bicchiere di . . ., a glass of . . .	la spremuta di . . ., squash (di limone, lemon squash, d'arancia, orange squash)
una bottiglia di . . ., a bottle of . . .	il vino secco, dry wine. dolce, sweet
l'acqua minerale, mineral water	il vino bianco, white wine
l'acqua tonica, tonic water	il vino rosso, nero, red wine
l'aranciata, orangeade	il vino fresco, fresh (draft) wine
il vino, wine	il vino di botte, wine from the cask
la birra, beer. chiaro, -a, light	il gin, gin
scuro, -a, dark	il liquore, liqueur
il sidro, cider	una bottiglia di Bordeaux, di Borgogna, a bottle of Bordeaux, Burgundy
lo sciampagna, champagne	il Vermouth, vermouth
il whisky, whisky	
il whisky al seltz, whisky and soda	
il cognac, cognac, brandy	
lo Sherry, Sherry	

See also pages 311, 317.

Vorrei qualche cosa da bere. I'd like something to drink.  
Mi chiami un taxi. Call a taxi.  
Ora mi porta a un buon Caffè. Now take me to a good Café.



**Cameriere, desidero un bicchiere, una bottiglia di birra.**

Waiter, I want a glass, bottle, of beer.

**Ho sete e vorrei bere un aperitivo.** I'm thirsty and would like an *aperitif*.

**Vorrei un buon bicchiere di vino.** I'd like a good glass of wine.

**Vuole bere qualche cosa?** Would you like a drink?

**Mi può raccomandare un buon Caffè?** Can you recommend me a good Café?

**Cameriere, ha un tavolo per . . . persone?** Waiter, have you a table for . . . ?

**Dove posso lavarmi le mani?** Where can I wash my hands?

**Vorremmo una bottiglia di vino e quattro bicchieri.** We want a bottle of wine and four glasses.

**Non è questo che desidero.** This is not what I want.

**Il conto, per favore.** The bill, please.

**Tenga il resto per Lei.** Keep the change.

**C'è un errore nel conto.** There's a mistake in the bill.

**Non abbiamo preso . . .** We didn't have . . .

**Abbiamo avuto soltanto . . .** We've had only . . .

**Chiami il primo cameriere.** Call the head waiter.

**Tutto va benone.** Everything's quite all right.

Note that in many Cafés in Italy you can ask for:

<b>un giornale,</b> a newspaper	<b>delle carte da gioco,</b> playing
<b>i dadi,</b> dice	cards
<b>un orario dei treni,</b> a railway	<b>una pianta della città,</b> a
time-table	plan of the city

#### LETTURA: READING

#### DIFESA

Un soldato si presenta al sergente che l'ha mandato a chiamare:

— Bene, bene — fa il sergente, — sei dunque tu che hai protestato perchè nella minestra c'era della sabbia?

— Signorsì.

Inviperito il sergente urla:

— Cosa credi, dunque, di essere venuto sotto le armi per essere ben nutrito o per difendere il suolo della patria?

— Per difendere il suolo della patria, sergente, ma non per mangiarlo!

un soldato, (private) soldier. si presenta, presents himself (from presentare to present). il sergente, sergeant. che l'ha mandato, who has sent (mandare, to send). chiamare, to call, call for. (mandare chiamare, lit. to send to call for = to have called.) Bene, bene, well, well = all right. fa, does, makes, from fare, to do, to make: here used for dice, says. sei tu, art thou. dunque, then. che, who = the one who. hai protestato, hast protested. perchè, because. nella minestra, in the soup. c'era, there was. della sabbia, some sand. signorsì = sì, signore. inviperire, to grow very angry: inviperito, very angry. urla, howls, from urlare, to howl. cosa credi, lit. thing believest = do you believe. essere venuto, to have come. sotto, under. le armi, arms. per essere, in order to be. ben nutrito, well nourished, fed. per difendere, to defend. il suolo, the soil. la patria, the mother country, fatherland. ma, but. non per mangiarlo, not (in order) to eat it.

#### TRANSLATION:

#### Defence

A soldier presents himself (appears before) the sergeant who has had him called.

"All right," says the sergeant, "it's you who have protested because in the soup there was some sand?"

"Yes, sir."

Very angry, the sergeant shouted (at him):

"What do you think, then, that you've come under arms (come into the army) to be well fed or to defend the soil of the fatherland?"

"To defend the soil of the fatherland, sergeant, but not to eat it."

#### IN CAMPAGNA

— Cosa ti è successo?

— Mi hanno rubato sei polli e . . . il settimo . . .

— Che cosa?

— Me l'hanno lasciato con un cartello sul quale era scritto: "Settimo non rubare".

In campagna, in the country, countryside. successo, happened (from succedere, to happen). Cosa ti è successo? = What has happened to thee? Mi hanno rubato, they have robbed me. il pollo, i polli, fowl, fowls. Il settimo, the seventh. Che cosa, what thing (here it means

What about it? or Well, then?) **lasciato**, left (*from lasciare*, to leave). **me l'hanno lasciato**, they have left it to me (for me). **un cartello**, placard, bill, notice. **sul quale**, on which. **era scritto**, was written. **settimo non rubare**, seventh not to rob, to be robbed, stolen = The seventh (is) "thou shalt not steal."

## TRANSLATION:

*In the Countryside*

"What has happened to you?"

"They have robbed me (I have been robbed) of six fowls and . . . the seventh . . ."

"What about it?"

"They (have) left it for me with a notice on which was written: 'Seventh, thou shalt not steal.'"

§ 5. *Adverbs: Definition and Kinds of—Position—Comparison—Adjectives Used as Adverbs—Adverbial Phrases—List of Adverbs: Affirmation and Negation; Time; Quantity; Choice and Doubt; Place; Miscellaneous Adverbial Expressions—At the Railway Station—LETTURA: Texts, Vocabularies, and Translations*

An Adverb is a word which qualifies any part of speech except a Noun or Pronoun. It usually answers such questions as "How?", "When?", "Where?". The Adverb does for other parts of speech what the Adjective does for the Noun or Pronoun. Thus: *I greatly admire his strength, he is much to be admired, he speaks remarkably well.* *greatly, much, remarkably* are Adverbs.

There are various kinds of Adverbs: for affirming, denying, asking questions, for manner, quantity, place, time, etc. But, of all these, those for manner—usually corresponding to Adverbs ending in *-ly* in English—are the commonest.

An Adverb of manner can usually be formed in Italian by adding the ending **-MENTE** to the feminine singular form of an Adjective. Thus:

Masculine	Feminine	Adverb
<b>rapido</b>	<b>rapida</b> , quick	<b>rapidamente</b> , quickly
<b>vero</b>	<b>vera</b> , true	<b>veramente</b> , truly
<b>fortunato</b>	<b>fortunata</b> , lucky	<b>fortunatamente</b> , luckily

When masculine and feminine forms are the same, and do not end in **-le** or **-re**, they simply add **-mente** to form their Adverbs:

**felice**, happy; **felicemente**, happily

**permanente**, permanent; **permanentemente**, permanently

But if they end in **-le** or **-re**, the final **-e** is dropped before adding the ending **-mente**:

**generale**, general; **generalmente**, generally

**reale**, royal; **realmente**, royally

**particolare**, particular; **particolarmente**, particularly

Except: **mediocre**, *mediocre*, which has **mediocrementemente**.

*Position of Adverbs:* The Adverb is usually placed immediately after the Verb, except **non**, which always comes before (see page 62).

**Il giorno è passato piacevolmente.** The day (is) has passed peacefully.

**Lei non parla bene.** You don't speak well.

**Parlano spesso di Lei.** They often speak of you.

*COMPARISON OF ADVERBS:* They follow the same principles as those for Adjectives (see page 46):

**più facilmente**, more easily

**il più facilmente**, the most easily

**meno facilmente**, less easily

**il meno facilmente**, least easily

The superlative is sometimes formed by repeating the simple Adverb: **presto**, *soon*; **presto, presto**, *very soon*; **tardi, tardi**, *very late*.

## ADJECTIVES USED AS ADVERBS:

<b>chiaro</b> , clear	<b>corto</b> , short
<b>fisso</b> , fixed	<b>lungo</b> , long
<b>spesso</b> , often, frequent	<b>alto</b> , high
<b>basso</b> , base, deep	<b>falso</b> , false
<b>certo</b> , certain	<b>sicuro</b> , sure
<b>mezzo</b> , half	<b>forte</b> , strong
<b>piano</b> , soft	



There are others, which will be met, but these must be learnt now.

ADVERBIAL PHRASES: Italian is rich in these phrases, which often take the place of a long or awkward Adverb, or when there is no Adverb to express the meaning.

## LIST OF ADVERBS

This list is not exhaustive, nor it is intended that it should all be learnt at this stage. Those Adverbs or Adverbial Phrases marked with an asterisk should be memorized now. The list should be treated as useful vocabulary.

*Affirmation and Negation*

* <b>sì</b> , yes	<b>non . . . punto</b> , not at all
* <b>no</b> , no	* <b>non più</b> , not any more, no longer
<b>non</b> , no, not	
<b>infatti</b> , indeed	* <b>neppure</b> } not even
* <b>certo</b>	<b>neanche</b> }
* <b>certamente</b> } certainly	<b>già</b> , already
* <b>sicuro</b>	<b>mica</b> , not at all
* <b>sicuramente</b> } sure, surely	* <b>non ancora</b> , not . . . yet
* <b>davvero</b> , truly, really	<b>in nessun modo</b> } by no
<b>senza dubbio</b> , without doubt	<b>in nessuna maniera</b> } means
<b>nè . . . nè</b> , neither . . . nor	* <b>proprio</b> , exactly, positively
<b>veramente</b> , truly	* <b>nemmeno</b> , not even
<b>non . . . che</b> } only	* <b>niente</b> , certainly not
<b>soltanto</b> }	<b>mai</b> , <b> giammai</b> , never
<b>non . . . mai</b> , never	<b>affatto</b> , quite

*Time*

* <b>ora</b> , now	<b>piuttosto</b> , rather
<b>per ora</b> , for the present	* <b>subito</b> , immediately
* <b>poi</b> , then, afterwards	<b>sempre</b> , always
* <b>adesso</b> , now	<b>mai</b> , never
* <b>oggi</b> , to-day	* <b>spesso</b> , often, frequent
<b>ieri</b> , yesterday	* <b>presto</b> , quick, favourable
* <b>domani</b> , to-morrow	* <b>tardi</b> , late
<b>tosto</b> , soon; . . . <b>che</b> , as soon as	<b>poscia</b> , afterwards
	<b>già</b> , already

* <b>prima</b> , before	* <b>stamane</b> , <b>stamattina</b> , this morning
<b>quanto . . .</b> , as soon as possible	* <b>stasera</b> , this evening
* <b>dopo</b> , after, afterwards	* <b>quando</b> , when
* <b>sovente</b> , often	

*Quantity*

* <b>molto</b> , much, very much	* <b>poco</b> , little
* <b>assai</b> , enough	* <b>meno</b> , less
* <b>troppo</b> , too, too much	<b>tanto . . . quanto</b> , as much as
* <b>tanto</b> , so, so much	
<b>abbastanza</b> , enough	* <b>quanto</b> , how much
<b>di più</b> , superfluous	<b>tanto più, meno</b> , so much the more, less
<b>più</b> , more	<b>affatto</b> , quite
<b>eziandio</b> , even	<b>niente affatto</b> , not at all
* <b>pure</b> , even, still, really	<b>quasi</b> , almost
* <b>non pure</b> , not even	
<b>solamente</b> , * <b>solo</b> } only	
* <b>soltanto</b>	

*Choice and Doubt*

<b>soprattutto</b> , above all, especially	* <b>forse</b> , perhaps
<b>finalmente</b> , finally	* <b>circa</b> , about
* <b>perchè</b> , because, why?	<b>probabilmente</b> , probably
<b>perciò</b> , for that reason	<b>piuttosto</b> , rather
* <b>quasi</b> , almost	<b>prima di tutto</b> , first of all
	<b>eventualmente</b> , eventually

*Place*

* <b>dove</b> , where, whither	<b>quaggiù</b> , down here
<b>onde</b> , whence, wherefore	<b>in su</b> , upwards
<b>qui</b> , here, hither	<b>di sopra</b> , above, upstairs
* <b>là</b> , there. ( <b>là là</b> , so so)	* <b>sotto</b> , under, below
<b>di là da</b> , the other side of	<b>di sotto</b> , below, downstairs
* <b>lì</b> , there. <b>Lì!</b> There!	<b>da parte</b> , aside
<b>sopra</b> } on, upon, up	<b>giù</b> , down
* <b>su</b> }	<b>in giù</b> , downwards
<b>lassù</b> , up there	* <b>abbasso</b> , down, downstairs
<b>quassù</b> , up here	* <b>dentro</b> , within, inside





il viaggiatore	traveller (m.)	superiore, inferiore, upper,
la viaggiatrice	& f.)	lower
un accelerato,	fast train	il biglietto, ticket
il vagone, carriage		il biglietto d'andata, single
(di) prima classe, 1st class		ticket
seconda classe, 2nd class		il biglietto d'andata e ri-
terza classe, 3rd class		torno, return ticket
il furgone, luggage van		il prezzo del biglietto, fare
il vagone letto, sleeper		la sala d'aspetto, waiting-
il vagone ristorante, dining-		room
car		in vettura! Take your seats!
il vagone bar, buffet car		l'orario } time-table
il gabinetto, lavatory		la guida }
la cuccetta, sleeping berth		il posto, seat, place

Quanto costa il biglietto per . . . ? What is the fare to . . . ?

Quanto costa il letto? How much does a sleeping berth cost?

Vorrei riservare un posto. I want to reserve a place, seat.

In uno scompartimento fumatori. Non fumatori. In a smoking compartment. Non-smoker.

È questo il treno giusto per . . . ? Is this the right train for . . . ?

Questo treno si ferma a . . . ? Does this train stop at . . . ?

Si cambia durante il cammino? Is there any change on the way?

Questo è il mio posto. This is my seat.

Dov'è il chiosco dei giornali? Where is the newspaper kiosk?

Quando parte il treno per . . . ? What time does the train for . . . leave?

Quanto tempo devo attendere? How long must I wait?

Dov'è lo sportello? Where's the ticket window?

Abbiamo perduto il treno. We've missed our train.

Ha collocato le mie valigie? Have you put my bags in?

Ho ancora tempo a prendere qualcosa? Have I still time to have something?

Dove si vendono giornali e libri? Where are newspapers and books sold?

Dove troverò un facchino? Where shall I find a porter?

Ho diritto di fermarmi a . . . ? Have I the right to break my journey at . . . ?

Controllore, a che ora arriveremo a . . . Conductor, when shall we arrive at . . . ?

Fa troppo caldo qui. It's too hot here.

Posso aprire il finestrino? May I open the window?

Posso chiudere il finestrino? May I close the window?

Posso fumare, per favore? May I smoke, please?

Facchino, sorvegli il mio bagaglio, per favore. Porter, please look after my baggage.

Vorrei comprare sigarette. I want to buy some cigarettes.

Vorrei scendere a . . . I'd like to get off at . . .

Visitano i bagagli nel treno? Do they examine the luggage in the train?

Solo alla frontiera. Only at the frontier.

Grazie di tutto. Thanks for everything.

Buon viaggio. A good journey (to you).

## LETTURA: READING

### IN TRATTORIA

Il cliente: — Vi faccio le mie congratulazioni. È la prima volta che mi portate una bistecca mangiabile.

Il cameriere: — Davvero? Oh, che disgrazia! E ora come faccio?

— Ma che cosa dite?

— Ho sbagliato: vi ho portato quella del padrone.

la trattoria, restaurant, usually a small one, where one can eat inexpensively and well, or bring one's food and eat it there—if one buys wine to accompany it! il cliente, client, customer. vi, object Pronoun of voi, you. vi faccio, I make to you (faccio from fare, to make, an irregular verb). le mie congratulazioni, my congratulations. la prima volta, the first time. che mi portate, that you bring, carry me (from portare, to carry, fetch). una bistecca, a beefsteak. mangiabile, eatable, edible. il cameriere, the waiter. Davvero? Truly? Really? Che disgrazia! What a misfortune! ora, now. come faccio? (How) What do I do, am I doing? Che cosa dite? What thing art thou saying? = What's that you're saying? ho sbagliato, I've made a mistake. vi ho portato, I've brought you. quella (bistecca), that one. del padrone, of the master, owner, "boss."

## TRANSLATION:

*In (the) Restaurant*

The customer: "I make (give) you my congratulations. It's the first time that you bring me an edible beefsteak."

The waiter: "Really? Oh, what a misfortune! (And) now what am I doing?"

"What do you say?"

"I've made a mistake: I've brought you the one (of) for the owner."

## DEBITO

La cuoca congedata, uscendo, getta 10 lire al cane.

— Che cosa fate? — domanda la padrona con aria di sorpresa.

— Sono in debito con quella povera bestia che ha sempre lavato i piatti.

il debito, debt, duty. il cuoco, cook (male). la cuoca, cook (female). congedata, discharged (from congedare, to discharge). uscendo, going out (from uscire, to go out). getta, throws (from gettare, to throw). il cane, dog. fate, you do (from fare). domanda, asks (from domandare, to ask). la padrona, mistress. con aria di, with an air (look) of. la sorpresa, surprise. sono in debito con, I'm in debt with (to). povero, -a, poor. la bestia, beast, animal. sempre, always. lavato, washed (from lavare, to wash). il piatto, i piatti, dish, dishes.

## TRANSLATION:

*Debt*

The discharged (sacked) cook throws ten lire at (to) the dog.

"What are you doing?" asks the (her) mistress with a look of surprise.

"I'm in debt to that poor beast, which has always washed the dishes (plates)."

## CONVERSAZIONE

— Quali sono i tuoi principii?

— Trovare i mezzi.

— Quali mezzi?

— I mezzi per raggiungere il fine.

— Quale fine?

— La fine del mese.

quali, plural of quale, what. il principio, -pii, principle(s). trovare, to find. il mezzo, -i, means. raggiungere, to overtake, to attain. il, la fine, end. il mese, month.

## TRANSLATION:

*Conversation*

"What are your principles?"

"To find the means."

"What means?"

"The means to attain the end."

"What end?"

"The end of the month."



## LESSON III

§ 1. *Personal Pronouns Table—Subject and Object—Gender—Conjunctive and Disjunctive—Conjunctive Pronouns: Subject, Object, Elision, non before—In Compound Tenses—Model Sentence—NE—Polite Lei and Loro—Pronouns joined to Verb—Use of si (si)—ci—vi—Note on se, sè—Object Pronouns with se—Examples and Practice—Dealing with Baggage—LETTURA: Texts, Vocabularies, and Translations*

A PRONOUN is a word used to replace a Noun or a Noun equivalent. Thus: *John is a good man, but he is hasty*, here *he* replaces *man* and is a Pronoun. As will be seen, there are various kinds of Pronouns, all of which will be dealt with in this Lesson and elsewhere. Take this Section slowly and by parts.

I. First in importance are the Personal Pronouns, so called because they stand for the three persons singular and plural and have various forms for each. They are highly important, and must be learnt now. The Table given below is for reference and to help in memorizing. First learn the exact equivalents for the English Pronouns.

SUBJECT AND OBJECT: Subject Pronouns answer the question WHO or WHAT acted? Object Pronouns answer the question WHOM or TO WHOM? In the sentence *I gave it to him*, the word *I* is the Subject Pronoun, *it* is Direct Object Pronoun, (to) *him*, is Indirect Object Pronoun. The Direct Object is the primary or direct recipient of the action; the Indirect Object is the secondary or indirect recipient of the action.

GENDER: It is important always to remember that every Italian Noun is of either masculine or feminine gender, and that the Pronoun replacing a Noun must follow that gender. Thus English *it* and *they* will in Italian require a masculine or feminine form in accordance with the gender of the Italian Noun referred to.

TABLE OF PERSONAL PRONOUNS: FOR REFERENCE

Subject Pronouns	Direct Object	Conjunctive Object Pronouns	Reflexive	Disjunctive or Emphatic
I thou	mi, me ti, thee (you)	mi, to me ti, to thee	mi, myself ti, thyself	(a) me (a) te
he she it	lo, him, it la, her, it lo, it la, it	gli, † to him, it le, to her, it gli, to it le, to it	si, himself si, herself si, itself	(a) lui, † sè (a) lei, sè (a) esso (a) essa
YOU	Lei, you	Le, to you	si, yourself	(a) Lei, sè
we ye, you they	ci, us vi, ye, you li, them le, them	ci, to us vi, to ye, you loro, to them loro, to them	ci, ourselves vi, yourself(ves) si, themselves	(a) noi (a) voi (a) loro, sè (a) loro, sè
YOU { LORO	Li (m.) } you Le (f.) }	LORO, to you	si, yourselves	(a) Loro

\* mi, ti, si, ci, vi change to me, te, se, ce, ve before lo, la, li, le, ne.  
† gli (or le) change with lo, la, li, le or ne to become glielo, gliela, glieli, gliele or gliene.  
‡ lui, lei, and loro are used also as emphatic Subject Pronouns; for sè see page 87.

II. CONJUNCTIVE AND DISJUNCTIVE PRONOUNS: Conjunctive Pronouns are so called because they are "joined with" a verb, that is, *used with it*. Disjunctive are "disjoined from" or *used apart from* a verb. Thus: **io lo vendo**, *I sell it*, **lo** is used with the verb, and is a Conjunctive Pronoun. **egli è il padre di Giovanni e non di Lei**, *He is John's father and not yours*—here **Lei** is a Disjunctive Pronoun.

REFLEXIVE AND EMPHATIC PRONOUNS: The Reflexive Pronouns are used with Reflexive verbs as when we say "I wash myself", **io mi lavo**—**mi** is a Reflexive Pronoun. Emphatic Pronouns are merely Disjunctives used with a Preposition to add emphasis. Thus: **Le parlo a Lei**, *I'm speaking to you* (or *It's you I'm speaking to*). The **Lei** is emphatic.

CONJUNCTIVE PRONOUNS—POSITION: I. *Subject Pronouns*: **io**, **tu**, **noi**, and **voi** are placed first or may be omitted, and often **egli** and **ella** also, when there is no ambiguity. But **Lei** and **Loro** (polite forms for *you*) and **esso**, **essa**, **essi**, **esse** should be used, **Lei** and **Loro** to make clear the politeness, and **esso**, **essa**, **essi**, **esse** because they make clear the implied gender in Italian which our English *it* and *they* do not:

**Lei parla bene.** You speak well.  
**Loro non parlano bene.** You (*plural*) do not speak well.  
**Essi sono a Parigi.** They (men) are in Paris.  
**Esse sono a Londra.** They (women) are in London.  
**Vado a Londra.** I'm going to London.  
**Siamo amici.** We are friends.

III. *Object Pronouns*: (1) These usually precede the verb, except **loro**, which comes after it.

(2) The Indirect Object Pronoun precedes the Direct, except **loro**.

(io) **lo vendo.** I sell it.  
**Non lo vendo.** I don't sell it.  
**Giovanni mi parla.** John speaks to me.  
**Giovanni Le parla.** John speaks to you (*polite*).  
**Giovanni parla loro.** John speaks to them.  
(io) **ve lo mando per loro.** I send it to you for them.

But:

**Giovanni lo dice loro.** John tells it to them.  
**LORO**, in all its Object meanings, always comes after the Verb.  
**Egli lo dà loro.** He gives it to them.  
**Egli lo dà Loro.** He gives it to you (*plural*).

(3) **mi**, **ti**, **si**, **ci**, **vi** change to **me**, **te**, **se**, **ce**, **ve** before **lo**, **la**, **li**, **le**, and **ne**. **gli** (or **le**) change with **lo**, **la**, **li**, **le**, **ne** to become **glielo**, **gliela**, **glieli**, **gliele**, and **gliene**. Thus:

**Giovanni glielo dice.** John tells it to him.  
(io) **glielo darò.** I'll give it to him.  
**Non gliela mostrerò.** I won't show it (*f.*) to her.  
**Non gliel' ho dato.** I haven't given it to him.

Note: Elision (see page 10): **mi**, **ti**, **vi**, **lo**, **la** become **m'**, **t'**, **v'**, **l'**, before any vowel or **h**. **ci** often becomes **c'** before **e** or **i**. **glielo**, **gliela** become **gliel'** before a vowel, as in the last example above.

**mi**, **ti**, **ci**, and **vi** are used for persons only, but the other Object Conjunctive Pronouns can be used for both persons and things.

(4) The negative is formed by placing **non** before any of the Object Pronouns which come before the verb. Thus:

(io) **non ve lo mando.** I do not send it to you.  
**non glielo darò.** I won't give it to him.

(IV) In *Compound Tenses* (see page 43 and, later, 194): All Object Pronouns (except **loro**) precede the auxiliary in Compound Tenses:

(a) (**Noi**) **vi siamo stati riconoscenti** (*masculine plural*).  
We have been very grateful to you.  
(b) (**Noi**) **vi siamo state riconoscenti** (*feminine plural*).

In (a) a man is speaking for men; in (b) a woman is speaking for women.

Rule: (a) When **essere** is used to form Compound Tenses,



the Past Participle agrees in gender and number with the Subject Pronoun, expressed or understood.

(b) But when **avere** is used the Past Participle agrees with the Direct Object Pronoun that precedes the auxiliary:

- (io) **l'ho trovato.** I have found *it* (**lo**) (masculine singular)  
 (io) **l'ho trovata.** I have found *it* (**la**) (feminine singular)  
 (io) **li ho trovati.** I have found *them* (**li**) (masculine plural)  
 (io) **le ho trovate.** I have found *them* (**le**) (feminine plural)

With **avere** the Past Participle does not agree with an Indirect Object Pronoun: **Lei le ha parlato**, *you have spoken to her*. To make the sense clear one should use the Emphatic **a lui** or **a lei**. Thus: **Lei ha parlato a lui** (*to him*) or **a lei** (*to her*) or **a loro** (*to them*).

Refer back to page 78 and make sure that you are clearly able to distinguish between Direct and Indirect Object, and note that when *to* is used it is nearly always an Indirect Object.

V. Here is a model sentence which is a general guide to the position of the Conjunctive Pronouns:

(1)	(2)	(3)	(4)		(5)
<b>EGLI</b>	<b>ME</b>	<b>LO</b>	<b>DICE</b>	<b>PER</b>	<b>LEI.</b>
He	to me	it	tells	for	her.

*He tells it to me for her.*

(1) is Subject; (2) is Indirect Object; (3) is Direct Object; (4) is the verb; (5) is a Disjunctive Pronoun with (in this case) the Preposition **per**.

If this sentence and the rules are memorized, and understood, it should prove a great help to the learner.

When we say **Giovanni mi parla**, *John speaks to me*, this is the same as saying **Giovanni parla a me**, a form which is for emphasis but is not much used, the first being the usual form. And similarly:

- Giovanni ti parla.** John speaks to you (thee).  
**Giovanni gli parla.** John speaks to him.  
**Giovanni le parla.** John speaks to her.  
**Giovanni si parla.** John speaks to himself.  
**Giovanni ci parla.** John speaks to us.  
**Giovanni vi parla.** John speaks to you (**a voi**).

And:

**Giovanni parla loro.** John speaks to them.

**Giovanni e Maria si parlano.** John and Mary speak to themselves (**a sè**).

When you have mastered these forms, you may go one step further by introducing a Direct Object (*it, them*) but then instead of **parla**, *speaks*, you must use **dice**, *says, tells* (from **dire**, *to say, to tell*). Thus:

**Giovanni me lo dice.** John tells it to me.

**Giovanni te lo dice.** John tells it to thee.

**Giovanni glielo dice.** John tells it to him, to her.

**Giovanni se lo dice.** John tells it to himself.

**Giovanni ce lo dice.** John tells it to us.

**Giovanni ve lo dice.** John tells it to you (**a voi**).

And:

**Giovanni lo dice loro.** John tells it to them.

**Giovanni e Maria se lo dicono.** John and Mary tell themselves.

Instead of **lo** (*m.*) or **la** (*f.*) both singular meaning *it*, you can use **li** (*m.*) or **le** (*f.*) both plural, meaning *them*, the Object Pronoun in English. Try using **li** and **le**.

Go over the **Giovanni ti parla** and **Giovanni me lo dice** drills a few times until you know them well before proceeding. By this time you will begin to realize that these Conjunctive Pronouns in Italian are not so difficult as they first seemed. Once you understand their use and placing, perfection and fluency in their use is a matter of practice. It pays not to hurry through them, and to review this whole subject from time to time, because the Personal Pronouns in Italian differ from English in their use and placing.

VI. **NE**, of it, of them, some, any, some of it, some of them, any of it, any of them

If you know the French word *en*, you will see that the Italian **ne** is its equivalent. **Ne** is a very useful Pronoun, but always remember that it must refer to something that goes before or is

implied. Thus: **Ha (Lei) del pane?** *Have you (any) bread?* **Ne ho molto.** *I have much (plenty) of it.* Here one could very well answer simply: **molto**, *plenty*, omitting the other words, including **ne**. With a verb use **ne**.

**Ne** is never omitted when a number or an Adjective of quantity comes after the verb and the noun is not repeated. Thus: **Quanti ne ha?** *How many (of them) have you?* **Ne ho cinque.** *I've five (of them).* This differs from English usage, where we could say: *I've five.* It is usual to insert **ne** in Italian, where we should very often omit *of it, of them, some, etc.*, in English.

**Ne** covers all genders, singular and plural, and its can sometimes be used for a person. It usually comes before the verb, but with an imperative it can come after, as in **parliamone**, *let us speak of it*, and after an infinitive or Present Participle: **Non voglio comprarne.** *I don't wish to buy any.* Thus: **Non voglio crederne.** *I don't want to believe any of it.* **crederne** = **credere ne**, *to believe (it)*. For further examples, see page 88.

#### CI and VI used with ESSERE

When we wish to express existence, as in *there is, there are*, the words **ci** and **vi** (from **ivi**) represent *there*, and can be followed by any part of the verb **essere**, *to be*. Thus:

<b>c'è</b> , there is	<b>v'è</b> , there is
<b>ci sono</b> , there are	<b>vi sono</b> , there are

The interrogative forms are the same: **c'è? v'è? ci sono? vi sono?**

**C'è una lettera per me?** *Is there a letter for me?*

**Non ce n'è.** *There is not (any).*

**Ve ne sono due.** *There are two of them.*

**Ci** and **vi** have the same meaning (and correspond to the French *y* in *il y a*). **C'è, ci sono** are perhaps more often used in everyday conversation than **v'è, vi sono**, but they may be regarded as interchangeable. When **ne** is used with them it follows its own rules.

VII. *Polite Form for English YOU:* **Lei** and **Loro**, written with a capital letter, are almost universally used as a polite, everyday form for our *you*, and in Italian they take the Third Person of the verb. As these words are of great importance, their general use must be mastered now:

	Subject	Direct Object	Indirect Object	Reflexive Form
Singular:	<b>LEI</b> (m. and f.)	<b>La</b> , you	<b>Le</b> , to you	<b>si</b> , yourself (both genders)
Plural:	<b>LORO</b> (m. and f.)	<b>Li</b> , you (m.) <b>Le</b> , you (f.)	<b>LORO</b> (both genders)	<b>Si</b> , yourselves (both genders)

The singular form **LEI** is used when addressing one person of either gender, and similarly **LORO**, when addressing more than one person whether men or women. But note that **LORO** has **Li** in the plural for addressing more than one man, and **Le** for addressing more than one woman, when they are *direct objects*.

Thus:

**Lei ha**, you have (*singular, both genders*)

**Loro hanno**, you have (*plural, both genders*)

**Lei non avrà tempo**, you'll not have time (*singular*)

**Loro non avranno tempo**, you'll not have time (*plural*)

**L'ha egli incontrato?** Did he meet you? (*singular both genders*)

**Li ha egli incontrati?** Did he meet you? (*plural masculine*)

**Le ha egli incontrate?** Did he meet you? (*plural feminine*)

Note in the last two that the past participle is in the plural—masculine or feminine—to agree with the persons addressed.

**Loro**, *to you*, direct object, follows the verb:

**io darò Loro la casa.** I'll give you (*plural both genders*) the house.

VIII. *Pronouns Joined to Verb:* Object pronouns, direct or indirect, excepting **loro**, are attached to the verb when this is



an infinitive, a present participle, or a past participle used without an auxiliary, or an imperative affirmative:

**Desidero conoscerla.** I'd like to know her.  
**Dagli un bicchiere di vino.** Give him a glass of wine.  
**Crediamolo.** Let us believe it.  
**Parliamone.** Let us speak of it.  
**Imparandolo.** (In) learning it.  
**Èccomi.** Here I am (see page 292).  
**Non avendolo finito.** Not having finished it.  
**Non posso trovarlo.** I can't find it.  
**Trovatoli** (= found them); having found them

IX. *Uses of si:* The little words **si** and **si** are often confusing to the learner, but their uses are not difficult. First one must distinguish between their very different meanings:

- (1) **si**, *yes* (Adverb)
- (2) **si**, *thus, as, so, so much, as much* (Adverb)
- (3) **si**, *oneself* (Reflexive Pronoun, Third Person Singular and Plural).
- (4) **si**, *one, we, they, people*, in such sentences as *One mustn't do it, people never see through him, they say that the train will be late.* It is an Indefinite Personal Pronoun, like the French word *on*, and always has the Verb in the Third Person Singular or Plural.
- (5) **si** is used as a Reflexive to form the equivalent of our passive when no agent is expressed. Thus:  
**Si parla italiano.** Italian (is) spoken (= speaks itself).  
**Si dice.** It is said.  
**Come si pronunzia questa parola?** How is this word pronounced?

Note that it can be used with either the singular or plural forms of the Verb:

**Si parlano italiano e francese.** Italian and French (are) spoken.

Examples:

- (1) **Parla Lei italiano?** Do you speak Italian?  
**Sì, signore.** Yes, sir.
- (2) **Maria canta sì dolcemente.** Maria sings so sweetly.
- (3) **Egli si lava.** He washes himself.
- (4) **Si deve lavorare bene.** One must work well.
- (5) **Si mangia quando si ha fame.** One eats when one is hungry.

X. *Note on SE and SÈ:* **Se** has two meanings: (1) it is a Conjunction meaning *if*, and (2) it is used with an accent (**sè**) to mean *oneself, himself, herself, itself, and themselves*.

Note that **se stesso, se medesimo, himself, etc., even he, she, etc.,** are written without the accent. **stesso, medesimo, self, same.**

**Se si sa, non si dice.** If it is known, it is not said.  
**Inghilterra farà da sè.** England will act by itself, herself.  
**nel suo sè,** in his self, his innermost self

XI. *Order of Object Pronouns with SE:* As we have seen on page 82, the normal order of Object Pronouns is for the Indirect to precede the Direct: **me lo dà; te lo dà; glielo dà.**

But in the Third Person with the impersonal construction listed as (5) under *Uses of si*, while this normal order still holds good, the Direct Object *may* precede the **si**. Thus:

Either:

**lo si porta,** it is carried      **lo si macina,** it is ground up

Or:

**se lo porta**                      **si lo macina**

And when the Indirect Object Pronoun used with **si** is NOT Third Person, it *always precedes si*. Thus:

**mi si dice,** I'm told, they tell me  
**ci si mostra,** they show us, we're shown

And: **NE** follows **si**, which becomes **se**:

**se ne parla,** it is spoken of

## EXAMPLES AND PRACTICE WITH PRONOUNS

(io) devo parlare. I must speak.  
 Non devo parlare. I must not speak.  
 La ragazza non deve parlare. The girl must not speak.  
 Ella non deve parlare. She must not speak.  
 Il signore non può parlare. The gentleman cannot speak.  
 Egli non può parlare. He cannot speak.  
 (Noi) parliamo bene. We speak well.  
 Loro parlano inglese. They (or you) speak English.  
 (io) lo mando. I send it.  
 Egli non lo manda a lui. He does not send it to him.  
 (io) ve lo mando. I send it to you.  
 Mi dà un coltello. (dà, gives.) He gives me a knife.  
 Lei me lo manda. You send it to me.  
 Ella ci vede. (vede, sees.) She sees us.  
 (io) lo conosco. I know him.  
 Non la conosco. I don't know her.  
 Ecco l'amico e lo saluto. Here's the friend and I salute him.  
 Signor Bianchi, (io) La saluto. Signor Bianchi, I salute you.  
 Giovanni ce lo dice. John tells us.  
 Il fratello dice il fatto. The brother says (states) the fact.  
 Giovanni lo dice loro. John tells it to them.  
 Egli glielo dice. He says, tells it to him.  
 Maria racconta (tells) la storia a Giovanni. Mary tells the story to John.  
 Giovanni dà la rosa a Maria. John gives the rose to Mary.  
 Giovanni gliela dà. John gives it to her.  
 Ella gliela racconta. She tells it to him.  
 Parlo Loro. I speak to you (*plural*).  
 Parlo a Maria. I speak to Mary.  
 (io) le parlo. I speak to her.  
 Ella lo dice Loro. She tells it to you (*plural*).  
 Io regalo. I present, make a present of.  
 (io) lo regalo. I present it.  
 Glielo regalo. I present it to you.  
 Lo regalo a Lei. I present it to you.  
 Lo regalo a Loro. I present it to you (*plural*).

L'inglese è insegnato. English is taught. (*insegnare*, to teach; *insegna*, teaches.)  
 S'insegna l'inglese e francese. English and French are taught.  
 Si parla l'italiano. Italian is spoken.  
 Selo parla. It is spoken.  
 Si dice che . . . It is said that . . .  
 Lo si dice. They say so, one says so.  
 Se ne parla. They talk, one talks of it.  
 Ha del pane Lei? Have you (some) bread?  
 Ne ho molto. I have plenty (of it).  
 Non voglio comprarne. I don't want to buy (any of it).  
 Ne darò Loro. I'll give you (*plural*) (some of it).  
 Glielo mostro. I show it to you, to him, to her.  
 Desidera Lei conoscerla? Do you want to know her?  
 Si può. It is possible.  
 Si può vendere? Is it possible to sell (can you sell)?  
 Si può venderme? Can you sell me?  
 Si può venderne a me? Can you sell me some (of it, of them)?  
 Eccomi. Here I am.\*  
 Eccolo.\* Here he (it) is.  
 Lei deve andare con loro. You must go with them.  
 Ne parlo ora. I'm speaking of it now.  
 Se si sa, non se ne parla. If it's known, it's not spoken of.  
 Gli parla il cameriere? Is the waiter speaking to him?  
 Non gli parla. He's not speaking to him.  
 Ella ha trovato i cappelli? She has found the hats?  
 Non li ha trovati. She has not found them.  

parlato, spoken	finito, finished
mandato, sent	incontrato, met
veduto, seen	

 (io) ho veduto. I have seen.  
 Non l'ho veduto. I haven't seen it.  
 Ha finito Lei? Have you finished?  
 L'ho finito. I've finished it.  
 Ce ne ha mandato il padre. The father has sent us some.  
 Che ci ha mandato? What has he sent us?  
 Egli non vuole venderlo. He doesn't want to sell it.

\* See also page 292.



**Ha veduto gli uomini?** Have you seen the men?  
**Essi non mi hanno parlato.** They haven't spoken to me.  
**Non me ne hanno parlato.** They haven't spoken to me of it.  
**Ne abbiamo veduti quattro.** We've seen four of them.  
**Ha incontrato l'amico?** Have you seen the (your) friend?  
**Non l'ho veduto.** I haven't seen him.  
**Egli ha veduto Lei e noi.** He has seen you and us.  
**Glielo dico.** I tell it to you. (*dico*, I say, I tell).  
**Ho incontrato Lei e non il francese.** I've met you and not the Frenchman.  
**Ho parlato con loro.** I've spoken with them.  
**il padre di lei,** her father      **la madre di lui,** his mother  
**Sono io.** It is I.      **È Lei.** It is you.  
**Siamo noi.** It is we.      **Sono loro.** It is they.  
**È il cappello di lui e non di lei.** It's his hat and not hers.

**FURTHER PRACTICE:** You will find, onwards from the first Situation Material given on page 12, and the first Reading Matter given on page 22, that these Personal Pronouns are of constant recurrence. As this material is natural Italian—words are used as Italians would use them—it shows the use of these Pronouns better, from a practical point of view, than isolated examples or made-up sentences such as have been given in the present Section. You will therefore find it advantageous to pick out in the Situation and Reading Material sentences with the Conjunctive and Disjunctive Pronouns, and observe closely how they are used in everyday life. The same applies to this material in the pages which follow.

#### *Dealing with Baggage*

<b>i bagagli,</b> baggage	<b>il baule,</b> trunk
<b>un'eccedenza di peso,</b> an excess in weight	<b>la valigetta,</b> small case
<b>direttamente a,</b> direct to	<b>la cesta,</b> basket
<b>il deposito dei bagagli,</b> baggage checking depot.	<b>i necessari di toletta,</b> toilet set
<b>la valigia,</b> suit-case	<b>la cappelliera,</b> hat-box
<b>il portacarte,</b> portfolio	<b>la macchina da scrivere,</b> typewriter

<b>la sacca da golf,</b> golf bag	<b>lo scontrino dei bagagli,</b>
<b>il bagaglio pesante,</b> heavy luggage (baggage)	luggage receipt
<b>la visita doganale,</b> customs examination	<b>il bagaglio registrato,</b> registered luggage
<b>le mie cose,</b> my things	<b>spedire,</b> to send

**Quanto sarà da pagare?** How much will there be to pay?  
**Porti i miei bagagli dalla vettura.** Bring my baggage from the car.  
**Metta i bagagli nello scompartimento.** Put the baggage into the compartment.  
**Mi dia lo scontrino.** Give me the luggage receipt (voucher).  
**I bagagli devono essere spediti a . . .** The baggage must be sent to . . .  
**Facchino, porti questi bagagli in un taxi.** Porter, take this luggage to a taxi.  
**Vorrei lasciare le mie cose in deposito.** I should like to leave my things in the cloak-room.  
**Posso prender meco \* questo?** Can I take this with me?  
**Eccovi lo scontrino.** Here's the voucher (receipt).  
**Questo baule fu guastato.** This trunk has been damaged.  
**Qualche cosa fu estratta.** Something has been taken from it.  
**Dov'è il capostazione?** Where's the stationmaster?  
**Faccia il possibile di recuperarlo.** Do your best to find it.  
**Vi sono due colli, tre colli.** There are two, three packages.  
**Spedisca all'albergo.** Send it to the hotel.  
**Ho perduto i miei bagagli.** I have lost my baggage.  
**Sorvegli le mie cose mentre chiamo un facchino.** Look after my baggage while I call a porter.  
**Vorrei lasciare qui tutto.** I want to leave it all here.

#### LETTURA

##### La gran risata

Sidney Chaplin, il figlio di Charlie, racconta:  
 — Una volta entrai in un cinema di New York dove veniva proiettato un vecchio film di mio padre. Un

\* Meco = con me.



signore, dietro a me, rideva così forte che ebbi l'impressione lo facesse volutamente per disturbare lo spettacolo. Quando volli farlo cacciare dal locale, mi accorsi che . . . era mio padre!

**racconta**, relates (*from raccontare*, to relate, tell). **una volta**, once. **entrai**, I entered (*from entrare*, to enter). **veniva proiettato**, there was being projected, shown. **vecchio**, old. **film**, the common word now for a film shown in the cinema. **dietro**, behind. **dietro a me**, behind me. **rideva**, was laughing (*from ridere*, to laugh). **così forte**, so strongly. **ebbi**, I had (*from avere*). **lo facesse**, he was doing it. **disturbare**, to disturb, upset. **lo spettacolo**, the spectacle, show. **volli**, I wished (*from volere*, to wish). **farlo cacciare**, to get him thrown out. **dal locale**, of the locality, place. **mi accorsi**, I perceived (*from accorgersi*, to perceive).

## TRANSLATION:

(The) Great Laughter

Sidney Chaplin, (the) son of Charlie, relates:

"Once I went into a cinema in (of) New York where there was showing an old film of my father's. A gentleman, behind me, was laughing so strongly (loudly) that I had the impression he was doing it wilfully in order to disturb (upset) the show. When I wished to get him thrown out of the place, I perceived that . . . he was my father."

\* \* \*

## Caso d'emergenza

Il nuovo inquilino guardava con aria insoddisfatta la camera che avrebbe dovuto prendere in affitto.

— La finestra è troppo piccola. In caso d'emergenza, non si potrebbe nemmeno usarla!

— Non ci sarà nessun caso d'emergenza — scattò la signora con voce ferma — perchè lei mi pagherà sempre in anticipo!

**l'inquilino**, lodger. **guardava**, was looking (*from guardare*, to look, look at). **con aria insoddisfatta**, with (an) unsatisfied air, appearance. **la camera**, room. **avrebbe dovuto**, he should have (had) to. **prendere**, to take. **in affitto**, on lease. **la finestra**, the window. **troppo**, too, too much. **piccolo**, -a, small, little. **in caso di**, in case of. **emergenza**, emergency. **non si potrebbe**, one should not be able to. **nemmeno**, not even. **usarla**, to use it. **non ci sarà**, there will not be. **nessun caso**, not any case. **scattò**, snapped (*from scattare*, to go off, of a gun). **con voce ferma**, with (in) a firm voice. **mi pagherà**, will pay me. **sempre**, always. **in anticipo**, in advance, anticipation.

## TRANSLATION:

## Case of Emergency

The new lodger was looking with an unsatisfied air at the room which he should have had to take on lease.

"The window is too small. In case of emergency one could not even use it."

"There will be no case of emergency," snapped (fired) the (land)lady in a firm voice, "because you will pay me always in advance."

## EDUCAZIONE

— Devi perdere l'abitudine — disse la moglie al marito — di dire "i miei". Sono stufo di sentirti "i miei libri", "i miei mobili", "i miei pasti" . . . Hai sentito quel che dico? . . . Si può sapere cosa stai cercando?

— Sto cercando i "nostri" pantaloni, cara!

**devi**, you must (Second Person Singular). **perdere**, to lose. **l'abitudine**, the habit. **disse**, said (*from dire*, to say). **la moglie**, the wife (woman). **il marito**, husband. **i miei**, my (*masculine plural*). **stufo**, -a, weary, "fed up with". **sentire**, to hear. **ti**, you (*object pronoun of tu*). **i miei libri**, my books. **mobili**, personal property, furniture. **pasto**, -i, meal(s). **hai**, have (Second Person Singular). **sentito**, heard, understood. **quel che**, that which. **dico**, I say (*from dire*). **Si può?** Can one? **sapere**, (to) know. **cosa**, thing (what thing). **stai cercando**, you are looking for (*from stare*, making with **cercando** the Continuous Present Tense). **sto cercando**, I'm looking for. **i "nostri"**, "our." **i pantaloni**, trousers. **caro**, -a, dear one, darling.

## TRANSLATION:

## Education

"You must lose the habit," said the wife to the husband, "of saying 'my'. I'm fed up with hearing you (say) 'my books', 'my furniture', 'my meals'. Have you heard what I say? . . . Can one know what you're looking for?"

"I'm looking for 'our' trousers, my dear."

§ 2. Relative Pronouns: **CHE** and **CHI**—il quale—cui—quanto—Interrogatives—At the Frontier—LETTURA: Texts, Vocabulary, and Translations

RELATIVE PRONOUNS: are those which refer to some Noun which goes before, and join two sentences together. The house which I see is small. The man who spoke was ignorant. The



man *whom* I saw. The woman *whose* sister is dead. The house *that* Jack built. In these sentences the words WHO, WHOM, WHOSE, WHICH, THAT are Relative Pronouns. WHO, WHOM, WHOSE are used in English for persons only, WHICH is used for inanimates and for animals, THAT is often used for WHO, WHOM, WHICH, but never for WHOSE. Relative Pronouns are often omitted in English but *never* in Italian. We are permitted to say *The house Jack built*, but in Italian one *must* say *The house that Jack built*.

The Relative Pronouns in Italian are:

**CHE**, *who, which, that* for both genders and numbers and for both persons and things.

**CHI**, *he who, she who, he whom, she whom; someone who, that; there is, are who*.

**CHE** and **CHI** are invariable. Thus:

**L'uomo che parla**, the man who speaks

**la signorina che parla**, the young lady who speaks

**gli uomini che parlano**, the men who speak

**Le signorine che parlano**, the young ladies who speak

**Chi va piano va sano**. He who goes slowly goes sensibly.

**Chi va a sinistra, chi va a destra**. Some (people) go to the right, some to the left.

**CHE** is much the commonest Relative and covers most instances in everyday life. But the following must also be known:

**il quale, la quale, i quali, le quali**, *who, whom, which, that*, can be used for persons or things and should be so used when the relative clause demands either *emphasis* or *greater clarity*.

Otherwise *che*, as in (b):

(a) **L'uomo, al quale ho dato tutto il danaro, è molto onesto**. The man, to whom I have given all the money, is very honest.

(b) **La lettera che vi ho scritta ieri, non è arrivata**. The letter, the one which I have written to you yesterday, has not arrived.

(b) **La lettera che Lei ha scritta è arrivata**. The letter which you have written has arrived.

Here (a) emphasizes and clarifies the relative clause and (b) makes simple statements without emphasis.

**CUI**, *whom*, for both genders and numbers, persons or things, can be preceded by **di**, *of*, **a**, *to*, or **da**, *from*, *by*, and itself does not change:

**L'uomo a cui** (or **al quale**) **ho parlato**, the man to whom I have spoken

**la signora a cui** (or **alla quale**) **ho parlato**, the lady to whom I have spoken

WHOSE as a relative is expressed by either **il cui** or **del quale**, and then these relatives must each agree with the word to which *whose* refers. So we have: **il cui, la cui, i cui, le cui**.

**L'amico il cui lavoro è finito**, the friend whose work is finished

**la ragazza le cui sorelle ho vedute**, the girl whose sisters I have seen

**Quanto, quanta, quanti, quante**, *all that which, all those who*, are sometimes found as relatives, though their normal use is as interrogatives for *How much? How many?*

**Quanti parlano devono tacere**. All those who are speaking must keep silent.

**Quanto ha pagato?** How much have you paid?

**Di chi è** and **di chi sono** correspond to the English *whose is* and *whose are*, both as relatives and as interrogatives. As a Relative Pronoun, **di chi** is not greatly used. Thus:

**L'uomo di cui questi sono i guanti**, the man whose gloves these are

But **di chi** is quite usual as an interrogative:

**Di chi è questo coltello?** Whose is this knife?

**Di chi sono questi cappelli?** Whose are these hats?

INTERROGATIVES: Most of the above Pronouns are used as interrogatives, **chi** for persons, **che**, for things:

<b>chi?</b> who?	<b>che?</b> what?
<b>di chi?</b> whose?	<b>di che?</b> of what?
<b>a chi?</b> to whom?	<b>a che?</b> to what?
<b>da chi?</b> from, by whom?	<b>da che?</b> from, by what?
<b>quale?</b> which one?	<b>quanto?</b> how much?
<b>quali?</b> which ones?	

**Quale** and **quali** are used instead of **che** for clarity, when the meaning to be expressed is *which one of two or more*, or *which particular ones*:

**Quale è il suo cappello?** Which one (of several) is your hat?

**Quale** is sometimes **qual** in everyday speech:

**Qual è l'uscita dal museo?** Which (of several) is the exit from the museum?

**CHE** often becomes **che cosa**, *what thing*, in everyday speech:

**Che cosa fa?** What are you doing?

**Che cosa vende il negoziante?** What does the shop-keeper sell?

and often just **cosa**:

**Cosa vende?** What does he sell?

**Cosa vuole?** What do you want?

**Che**, *what a!* in exclamations.

**Che bella ragazza!** What a beautiful girl!

#### *At the frontier: Customs Examination*

<b>la frontiera</b> , frontier	<b>la polizia</b> , police
<b>il balcone</b> , baggage counter	<b>i carabinieri</b> , armed guards,
<b>la dogana</b> , Customs	gendarmes
<b>il doganiere</b> , Customs officer	<b>il segno</b> , Customs mark
<b>la doganiera</b> , Customs matron	<b>la chiave</b> , key

<b>la borsa</b> , hand-bag	<b>il tabacco</b> , tobacco
<b>il bagaglio a mano</b> , hand baggage	<b>per uso personale</b> , for personal use
<b>il bagagliaio</b> , baggage car	<b>gli effetti personali</b> , personal effects
<b>la macchina fotografica</b> , camera	<b>le cose usate</b> , things that have been worn
<b>la moneta</b> , money	<b>la vacanza</b> , holiday
<b>la lira; le lire</b>	<b>di passaggio</b> , passing through
<b>il controllo</b> , inspection	<b>il viaggio d'affari</b> , business trip
<b>ufficiale di dogana</b> , Customs official	<b>i campioni commerciali</b> , commercial samples
<b>la bottiglia di liquore</b> , bottle of liqueur	<b>la valuta</b> , currency
<b>l'articolo</b> , article	

**Da questa parte alla dogana.** This way to the Customs.

**Questi sono i miei bagagli.** These are my bags.

**Quanti sono i loro?** How many (pieces) are yours?

**Quanto si può passare?** How much is allowed free?

**Ha niente da dichiarare?** Anything to declare?

**Niente.** Nothing.

**Che è soggetto a dogana?** What is dutiable?

**Ho delle sigarette e del whisky, ma soltanto per uso personale.** I have some cigarettes and whisky, but only for personal use.

**Ha moneta italiana?** Have you any Italian money?

**Ho ventiduemila lire.** I have 22,000 lire.

**Allora va bene.** That's all right.

**Apra i colli, per favore.** Open the packages, please.

**Ho solo cose per uso personale.** I've only things for personal use.

**Paga dogana questo?** Does this pay duty?

**Quanto tempo resterà in Italia?** How long will you stay in Italy?

**Una settimana, due settimane, un mese—per una vacanza.**

A week, two weeks, a month—for a holiday.

**Sono di passaggio.** I'm just passing through.

**Sono in viaggio d'affari.** I'm on a business trip.



**Vuol aprire il baule?** Would you open the trunk?  
**Quanto danaro ha con sè?** How much money have you with you?  
**Questo certificato dovrà mostrare lasciando il paese.**  
 This certificate must be shown on leaving the country.  
**È valido fino al . . .** It is valid until . . .  
**Dov'è il controllo della valuta?** Where is the currency control?  
**Da questa parte, signore.** This way, sir.  
**Le signore devono andare con la doganiera.** Ladies must go with the (examining) matron.  
**Subito.** Immediately.  
**Facchino, mi porti i bagagli.** Porter, take my baggage.  
**Quanti colli sono?** How many pieces?  
**Ne abbiamo in tutto quattro.** We have four altogether.  
**Deve attendere il suo turno.** You must wait your turn.  
**Abbiamo finito qui?** Have we finished here?  
**Sì signore, andiamo.** Yes, sir, let's go.

## LETTURA

### Un Accesso d'Ira

In un accesso d'ira, il signor Leon Seller sollevò la sua fidanzata e la lanciò fuori della finestra del suo appartamento situato al quarto piano dell'edificio. Fortunatamente la caduta della ragazza fu fermata dal tendone che sporgeva dal negozio sottostante. Illesa per miracolo, la ragazza risalì velocemente i quattro piani, entrò nella stanza del fidanzato, prese dal tavolo una bottiglia di vino e gliela spezzò in testa. Il Seller dovette essere ricoverato all'ospedale con prognosi riservata.

un accesso d'ira, a fit of anger. sollevò, lifted up (from sollevare, to lift). la fidanzata, betrothed, fiancée. lanciò, hurled, threw (from lanciare, to hurl, throw). fuori della finestra, out of the window. l'appartamento, apartment, flat. situato, situated. al quarto piano, on the fourth floor. dell'edificio, of the building. fortunatamente, fortunately. la caduta, the fall. la ragazza, the girl. fu fermata, was stopped (from fermare, to stop). il tendone, large curtain. spor-

geva, was protruding, sticking out (from sporgere, to protrude). il negozio, business, shop. sottostante, underneath (sotto, under, stante, standing below). illeso, -a, unharmed. per miracolo, by (a) miracle. risalì, re-ascended, went up again (from risalire, to re-ascend). velocemente, quickly. i quattro piani, the four stories, floors. entrò, (she) entered (from entrare, to enter). nella stanza, into the room. prese, took (from prendere, to take). dal tavolo, from the table. una bottiglia di vino, a bottle of wine. gliela, to him it. spezzò, broke. in testa, on the head. (Thus: gliela spezzò in testa, broke it on his head. spezzare, to break in pieces.) dovette essere, had to be. ricoverato, given shelter, refuge (ricoverare, to give shelter, refuge). all'ospedale, in the hospital. con prognosi, with prognosis, forecast of probable course of the injury. riservata, reserved, withheld, not stated.

## TRANSLATION:

### A Fit of Anger

In a fit of anger Mr. Leon Seller lifted his fiancée and hurled her from the window of his apartment situated on the fourth floor of the building. Luckily the girl's fall was stopped by the large awning which protruded from the shop below. Unharmed by a miracle, the girl went up again quickly the four floors, entered the room of (the) her fiancé, took from the table a bottle of wine and broke it (in pieces) on his head. (The) Seller had to be lodged in the hospital with outcome unstated.

## LISTENING TO RADIO

From now onwards you can usefully listen to Radio broadcasts in Italian, though you must not expect to understand very much at this stage. Yet, if you listen carefully you will even now be able to pick out words and phrases, you will hear the sounds of the language, and in this way you can train your ear. For the self-taught this training is invaluable; it cannot fail to help all learners.

## LISTEN TO BROADCAST ITALIAN AS OFTEN AS YOU CAN

Turn to page 141 and read through what is said about listening to Radio, and there you will find also a

## LIST OF ITALIAN BROADCASTING STATIONS

§ 3. *Demonstrative Adjectives and Demonstrative Pronouns—CI, VI and NE—(ne and nè)—In the Port: Travel by Sea—*  
**LETTURA:** *Texts, Vocabularies, and Translations*

Demonstrative Adjectives and Demonstrative Pronouns have the same forms. The Demonstrative Adjective has a Noun with it and qualifies that Noun, taking its number and gender. The Demonstrative Pronoun is used alone and replaces a Noun.

**DEMONSTRATIVE ADJECTIVES:**

questo	questa	questi	queste = THIS	THESE
			(near the speaker)	
quello	quella	quegli *	quelle = THAT	THOSE
			(away from speaker)	
quel		quei †		
CODESTO	codesta	codesti	codeste = THAT	THOSE
			(near the one who listens)	

As Adjectives they agree with their Noun:

**questo cavallo**, this horse; **questi cavalli**, these horses  
**quella ragazza**, that girl; **quelle ragazze**, those girls  
**codesto cavallo**, that horse (over there near the listener)  
**codesta grammatica**, that grammar (near the listener)

**DEMONSTRATIVE PRONOUNS:** The above are also Pronouns. But, in addition, there are the following, which are used only as Pronouns:

costui, this (man)	costei, this (woman)	costoro, these (m. & f.)
colui, that (man)	colei, that (woman)	coloro, those (m. & f.)

**Costui** and **colui**, with **costoro** and **coloro** for both genders, are used only for persons. Some care is required in using these words, because, depending on the intention of the speaker (as shown by tone of voice and attitude), they can be used to indicate either admiration or contempt. More often than not, in colloquial language they have a slight sense of contempt. Thus:

\* Before vowel, impure **s** and **z**.

† Before a consonant.

**Non mi parli di colui.** *Don't speak to me about that fellow.*  
 Here the element of contempt, or indignation, is clear enough.

**Che pensa Lei di Giacomo? Colui!** What do you think of James? Him!

**Che cosa vuole?** What does he want?

**Che cosa vuole costui?** What does this fellow want?

**Note:**

**colui che**, he who; **coloro che**, those who (*when used in a general sense; persons only*)

**ciò che**, that which (*also in a general sense; ciò is invariable*)

**colui che parla**, he who speaks, whoever speaks

**coloro che lavorano**, those who work

\***quegli**, the former; **questi**, the latter

\*These Pronouns, although plural in form, are singular in meaning and refer only to males, in the sense of *the former one, the latter one*. In all other instances use **quello**, *the former*, and **questo**, *the latter*. These words agree with the Nouns to which they relate.

**Tale**, *such a one*, has plural form **tali**.

Used with the definite article, **tale** denotes a person whose name is unknown: **il tale vi cerca**, *So-and-so is looking for you*. And note: **la signora Tal dei Tali**, *Mrs. So-and-so*.

**Tale** with the indefinite article also indicates an unknown person but one to whom we do not wish to draw attention:

**un tale**, someone (*but very vague*)

**un tale racconta**, someone (or other) relates

**Abbreviated forms:** Demonstrative Adjectives drop the final vowel for euphony where it can be dropped (**quell'**, **quest'**). But the same words as Demonstrative Pronouns are always written in full.

**CI, VI AND NE—FURTHER REMARKS:** *Thither, to there* is translated by

**CI**, with a verb = here  
**VI**, " " = there or here } French *y*

*Thence, from there* is translated by **NE**, = French *en*.



**Lei va a casa?** Are you going home, to your house?  
**No, ne vengo.** No, I'm coming from there.  
**È stato Lei in Italia?** Have you been in Italy?  
**No, ma vi andrò quest'anno.** No, but I'm going there this year.  
 there is, *c'è or v'è*  
 there are, *ci sono or vi sono*  
 there was, *c'era or vi era*  
 there were, *c'erano or vi erano*  
**Pensa Lei a quella cosa?** Are you thinking of that?  
**Ci penso.** I am thinking of it. (Cf. French *j'y pense*)

*In the Port: Travel by Sea*

<b>il molo, pier</b>	<b>il deposito dei bagagli, baggage room</b>
<b>la nave, ship</b>	<b>usati, worn (old, of clothes)</b>
<b>il piroscafo, steamer</b>	<b>non usati, not worn (new, of clothes)</b>
<b>il motoscafo, motor-launch</b>	<b>il comandante, captain</b>
<b>lo sportello, ticket window</b>	<b>il macchinista, engineer</b>
<b>la sala da pranzo, dining-room</b>	<b>l'ufficiale, officer</b>
<b>la salone, lounge</b>	<b>il radiotelegrafista, wireless operator</b>
<b>il bar, bar</b>	<b>la cabina, cabin</b>
<b>il cameriere, steward</b>	<b>la passarella, gangway</b>
<b>la cameriera, stewardess</b>	<b>la camera da letto, bedroom</b>
<b>il barista, bartender</b>	<b>l'appartamento, suite</b>
<b>il commissario, purser</b>	<b>il bagno, bath; con bagno, with bath</b>
<b>il marinaio, sailor</b>	<b>il passeggero, passenger</b>
<b>il ponte, deck</b>	<b>i passeggeri, passengers</b>
<b>il ponte di passeggiata, promenade deck</b>	<b>la darsena, dock</b>
<b>la stazione radio, radio station</b>	<b>il transatlantico, big liner</b>

**Vado in Sardegna.** I'm going to Sardinia.  
**Che navi ci sono per . . . ?** What ships are there for . . . ?  
**Quanto costa il biglietto?** What does the ticket cost?  
**Dove si trova la cabina?** Where's the cabin?  
**Non c'è una cabina libera?** Isn't there a vacant cabin?

**Vorrei prendere la mia automobile.** I want to take my car.  
**A che ora parte la nave?** What time does the ship leave?  
**A che ora ci si imbarca?** At what time do we go on board?  
**Vorrei iscrivermi per la traversata.** I should like to book for the trip.  
**Dov'è la sala da pranzo?** Where's the dining-room?  
**Mi può mostrare la mia cabina?** Can you show me my cabin?  
**Vorrei avere un bagno.** I'd like to have a bath.  
**Mi chiuda il sabordo, per favore.** Kindly shut the porthole.  
**Mi apra il sabordo, per favore.** Kindly open the porthole.  
**Vorrei bere qualcosa.** I'd like to have a drink.  
**Vorrei mangiare qualcosa.** I'd like to have something to eat.  
**Dove si trova il medico?** Where can the doctor be found?  
**Sono preso dal mal di mare.** I'm feeling sea-sick.  
**Ora mi sento meglio.** I feel better now.  
**Ho due bauli segnati "Non occorrenti" durante la traversata.** I have two trunks marked "Not Wanted" on the voyage.  
**Andremo in una barca?** Shall we go in a (row-)boat?  
**Andremo in questa canoa.** We shall go in this motor-boat.  
**Dobbiamo salire a bordo.** We must go (up) on board.  
**Dov'è la passerella?** Where's the gangway?  
**Cercheremo di riservare una sedia.** We'll try to reserve a deck-chair.  
**Stanno già per finire.** They're nearly ready.  
**Ha il suo biglietto di sbarco?** Have you your landing ticket?  
**Dov'è l'ufficio del commissario?** Where's the purser's office?  
**È verso poppa.** It's near the stern.  
**Cercheremo di favorirla.** We'll try to arrange it.

**LETTURA**

**Necrologio**

"Winston," la più popolare delle quaranta bertucce che vivono sulla rupe di Gibilterra, è stata oggetto della seguente notizia necrologica nei libri ufficiali dell'amminis-

trazione inglese: "La scimmia Winston, dichiarata dispersa dal 9 Dicembre 1955, deve essere considerata morta. Pertanto essa è da oggi radiata dai quadri degli effettivi della fortezza."

il necrologio, obituary. la bertuccia, -e, ape(s). vivono, (they) live. sulla, on the. la rupe, rocky cliff. la Gibilterra, Gibraltar. è stato, -a, has been. l'oggetto, the object. seguente, following. necrologico, -a, obituary (*adj.*). la notizia, notice. nei, in the. i libri ufficiali, the official books. l'amministrazione, administration. la scimmia, ape. dichiarato, -a, declared. disperso, dispersed, scattered (*from* disperdere, to scatter, disperse). dal, from the. considerato, -a, considered (*from* considerare, to consider). morto, -a, dead (*from* morire, to die). pertanto, on that account. essa, she (la scimmia, the ape). da oggi, from to-day. radiato, -a, erased, struck off. il quadro, cadre, skeleton military unit. l'effettivo, effective, gli effettivi, military effectives or strength. la fortezza, fortress.

#### TRANSLATION:

##### Obituary

"Winston," the most popular of the forty apes which live on the rock cliff of Gibraltar, has been the object to-day of the following obituary notice in the official books of the English administration: "The ape Winston, declared dispersed (strayed) from December 9, 1955, must be considered dead. On that account she (it) is from to-day struck off (from) the cadres of the strength of the fortress."

\* \* \*

#### Un Sondaggio dell'Opinione Pubblica

LA TELEVISIONE americana ha condotto uno dei consueti sondaggi dell'opinione pubblica: questa volta, per sapere che cosa nei diversi paesi si pensi degli americani. Il sondaggio è stato fatto in Francia, in Italia, in Spagna, in Egitto, Israele, India, Giappone, Russia, Inghilterra, Germania. Per la Francia, sono stati interrogati gli abitanti di Le Vesinet, comune di quindicimila abitanti. Hanno detto: gli americani sono simpatici negli affari, pronti e tenaci nella realizzazione della propria volontà, sicuro che la loro concezione della vita è la migliore di tutte. Ama soprattutto gli interni francesi, e preferisce lo stile Impero e il Luigi XIV: purchè, però, provvisto di bagno e frigorifero.

un sondaggio, a sounding, test. l'opinione pubblica, public opinion. un sondaggio dell'opinione pubblica = a public opinion poll. la televisione, television. condotto, conducted (*from* condurre, to conduct, carry out). consueto, -a, accustomed, usual. questa volta, this time. per sapere, in order to know. che cosa, what thing, what. diverso, diverse, several, various. il paese, country (*plural* i paesi). si pensi, may be thought (*Present Subjunctive, see page 174; from* pensare, to think). è stato fatto, has been made. interrogato, -a, -i, -e, interrogated, questioned (*from* interrogare, to question). l'abitante, gli abitanti, inhabitant(s). il comune, commune (*smallest division for local government in France and some other European countries*). hanno detto, they have said (*detto from* dire, to say). simpatico, sympathetic, nice. negli affari, in business, everyday affairs. pronto, ready, prompt, quick. tenace, tenacious. la realizzazione, realization, achievement. proprio, -a, one's own. la propria volontà, (their) own will. sicuro, -a, sure, confident. la concezione, conception. la vita, life. migliore di tutte, best of all. ama, he loves. soprattutto, above all. gli interni, the interiors. preferisce, he prefers (*from* preferire, to prefer). lo stile, the style. impero, empire. Luigi, Louis. purchè, provided (that). però, however. provvisto, -a, (di), provided (with). il bagno, bath. il frigorifero, refrigerator.

#### TRANSLATION:

##### A Public Opinion Poll

American television has carried out one of the usual (common) polls of public opinion: this time in order to know what (thing) in the several (various) countries is thought of the Americans. The poll has been made (taken) in France, (in) Italy, (in) Spain, (in) Egypt, (in) Israel, (in) India, (in) Japan, (in) Russia, (in) England, (in) Germany. As regards France, (there) have been questioned the inhabitants of Le Vesinet, (a) commune of fifteen thousand inhabitants. They have said: the Americans are sympathetic (nice) in (everyday) affairs, prompt (quick) and tenacious in the achieving of their own will, confident that their conception of life is the best of all. He (the American) above all loves the French interiors, and prefers the Empire style and (that of) Louis XIV: provided, however, (that it is) supplied with bath and refrigerator.

#### § 4. Possessives: Adjectives and Pronouns—Avoiding Ambiguity—General Remarks on Possessives—Hiking: Walking—LET-TURA: Newspaper Extracts, with Notes and Translations

POSSESSIVES: Possessive Adjectives and Pronouns have the same forms in Italian. Possessive Pronouns are used alone, that is, without a Noun but to replace one. Thus: *That is my hat—*



*my* is a Possessive Adjective. *The hat is mine*—*mine* is a Possessive Pronoun.

These "Possessives" in Italian, unlike their counterparts in English, agree with the *thing possessed* and not with the possessor.

Masculine		Feminine	
Singular	Plural	Singular	Plural
<b>il mio</b>	<b>i miei</b>	<b>la mia</b>	<b>le mie</b> my, mine
<b>il tuo</b>	<b>i tuoi</b>	<b>la tua</b>	<b>le tue</b> thy, thine
<b>il suo</b>	<b>i suoi</b>	<b>la sua</b>	<b>le sue</b> { his, her, hers; its; your, yours
<b>il nostro</b>	<b>i nostri</b>	<b>la nostra</b>	<b>le nostre</b> our, ours
<b>il vostro</b>	<b>i vostri</b>	<b>la vostra</b>	<b>le vostre</b> your, yours
<b>il loro</b>	<b>i loro</b>	<b>la loro</b>	<b>le loro</b> { their, theirs; your, yours

*Note:* As a general rule, the Possessives are preceded by the Definite Article. The forms **miei**, **tuoi** and **sue** are slightly irregular. **loro** is invariable.

The Possessives of the polite forms **Lei** and **Loro** are **il suo** and **il loro**, written without a capital letter. **Il suo libro**, *your book*. But see below for avoiding ambiguity.

Examples:

**il mio cappello**, my hat; **i miei cappelli**, my hats  
**la mia sorella**, my sister; **le mie sorelle**, my sisters

When speaking of a near relative in the *singular*, the Definite Article is omitted:

**mio padre**, my father; **mia madre**, my mother

But the Article *must* be used when there is an Adjective qualifying the near relation in the singular, usually if that relation is in the plural, and if the Possessive is **loro**. Thus:

**il mio caro fratello**, my dear brother  
**la mia cara madre**, my dear mother  
**i miei fratelli**, my brothers (*Plural i loro fratelli, la loro sorella*)

When a Possessive is preceded by the Verb **ESSERE**, the Article is usually omitted, though its use is optional. Thus:

**Questa carta è sua**  
or **Questa carta è la sua** } This paper is his, hers, yours

**AVOIDING AMBIGUITY:** There can be ambiguity with **il suo** and **la sua**, because these can refer to *his*, *her*, *its* and polite form *your*. When there is any likelihood of ambiguity or misunderstanding, then one should use:

**di lui** for *his*                      **di lei** for *her*  
**di Lei** } for polite *your*              **di loro** for *their*  
**di Loro** }

Thus:

**Questo libro è di lui e non di lei.** This book is his and not hers.

Note that these forms usually follow the Noun, as in:

**Questo libro non è il mio ma di Lei.** This book is not mine but yours.

**SOME GENERAL REMARKS ON POSSESSIVES:** In everyday speech, when a Possessive Adjective before the Subject clearly indicates the possessor of the Object, there is no need to use a Possessive with the Object. Thus:

**Mio padre fuma la pipa tutti i giorni.** My father smokes his pipe every day.

—**la sua** is unnecessary before **pipa**, and is replaced by the Definite Article (though it would not be incorrect to use **la sua**).

Unless the Article is required to make the meaning clear, it is omitted before a numeral or adjective of quantity:

**quattro amici miei**, four friends of mine

but:

**i quattro amici miei**, the four friends of mine

—the first means *any* four friends, the second means four definite friends.

Parts of the body are usually referred to with the Definite Article and not with a Possessive as in English, especially when a Reflexive Personal Pronoun makes clear the possessor:

**Egli si lava le mani.** He is washing his hands.

**Mi duole il capo.** *Literally* To me pains (aches) the head:  
My head aches. I have a headache.

Possessives may come after the Noun in such exclamatory phrases as:

**Amico mio!** My friend! **Carissima mia!** My darling!

And in a number of idiomatic phrases (see page 212) the Article is omitted:

<b>a casa mia</b> , in my house	<b>in nome mio</b> , in my name
<b>da parte mia</b> , on my part	<b>per conto mio</b> , on my account
<b>per amor di Lei</b> , for your sake	<b>è colpa mia</b> , it's my fault
<b>il piacere è mio</b> , the pleasure is mine	

*Hiking: Walking*

<b>la scampagnata</b> , country excursion	<b>la carta</b> , map
<b>la passeggiata</b> } walk	<b>il portacarta</b> , map case
<b>una camminata</b> }	<b>indicare</b> , to direct
<b>andare a piedi</b> } to go on foot,	<b>all'aperto</b> , in the open
<b>camminare</b> } to walk	<b>il fornello da campo</b> , camp stove
<b>una camminata di tre ore</b> , a three hours' walk	<b>la latta</b> , tin, can
<b>andare a spasso</b> , to go for a walk	<b>il combustibile</b> , fuel
<b>passeggiare</b> , to stroll, walk	<b>la latta di combustibile</b> , can of fuel
<b>il campeggio</b> , camping	<b>il contadino</b> , peasant
<b>il rifugio turistico</b> , hostel	<b>il fittaiuolo</b> , tenant-farmer
<b>l'acqua potabile</b> , drinking water	<b>la fittaiuola</b> , farmer's wife
<b>il sacco</b> , sack, haversack	<b>la raccolta</b> , harvest
<b>il letto a sacco</b> , sleeping-bag	<b>a grand'andare</b> , with big strides
<b>il Thermos</b> , Thermos flask	<b>il bastone</b> , stick
<b>gli occhiali da sole</b> , sunglasses	<b>la campagna</b> , countryside
	<b>la bussola</b> , compass

**Andiamo a passare la giornata in campagna.** Let's spend the day in the country.

**Andiamo a piedi.** Let's go on foot, walk.

**Sarà possibile avere da mangiare?** Will it be possible to get something to eat?

**Non so. Si può fare una merenda in campagna.** I don't know. One could have a picnic in the country.

**Posso comprare generi di drogheria, del pane e vino.** I can buy some groceries, bread and wine.

**Benone. Questo basta.** Good. That'll be enough.

**L'autobus Li porterà all'incrocio.** The bus will take you to the cross-roads.

**In un'ora faremo quattro chilometri.** In an hour we'll walk four kilometers.

**Vorrei trovare un rifugio turistico.** I should like to find a hostel for tourists.

**Si può comprare del latte in qualche fattoria?** Can one buy milk at some farm?

**Sì, è certissimo. E possibilmente panini imbottiti.** Yes, certainly. And possibly sandwiches.

**Dove posso avere dell'acqua potabile?** Where can I get drinking water?

**Si può avere alloggio per la notte?** Can one get lodging for the night?

**Mi può indicare un luogo dove . . .** Can you show me a place where . . .

**Voglio accamparmi per la notte.** I want to camp out for the night.

**Mi sono fatto male. Mi duole il piede.** I've hurt myself. My foot hurts.

**Ho una cassetta di pronto soccorso.** I have a first aid outfit.

**Si porti soccorso—pronto!** Bring help—quickly!

**LETTURA: NEWSPAPER EXTRACT**

**UN LIBRO PREZIOSO**

*Cosenza, 30 luglio 1956*

Egregio <sup>1</sup> Direttore,<sup>2</sup>

Le farò <sup>3</sup> una domanda <sup>4</sup> forse <sup>5</sup> un poco stupida, che mi sta a cuore,<sup>6</sup> siccome <sup>7</sup> sono a corto di <sup>8</sup> fantasia <sup>9</sup> le sarò <sup>10</sup> grato se vorrà <sup>11</sup> indicarmi <sup>12</sup> un libro che contenga <sup>13</sup> lettere d'amore,<sup>14</sup> dichiarazioni <sup>15</sup> ecc.<sup>16</sup>

G. M.



Ma come,<sup>17</sup> Lei non ha mai<sup>18</sup> sentito parlare<sup>19</sup> del "Segretario Galante"?<sup>20</sup> E' un aureo<sup>21</sup> libro, contiene dichiarazioni, lettere d'amore, di gelosia,<sup>22</sup> di passione, di rottura,<sup>23</sup> di sdegno,<sup>24</sup> per tutti i casi dell'amore.<sup>25</sup> Ne comperi<sup>26</sup> una copia, ne faccia comperare una anche all'oggetto delle sue premure<sup>27</sup> epistolari. Potrete<sup>28</sup> corrispondere senza fatica,<sup>29</sup> indicando<sup>30</sup> Lei semplicemente<sup>31</sup> il numero della pagina e della lettera che intenderebbe scrivere,<sup>32</sup> e rispondendole la sua bella<sup>33</sup> nella stessa maniera.<sup>34</sup>

## NOTES

<sup>1, 2</sup> "Distinguished Director", opening of a letter to an editor.

<sup>3-4</sup> "I shall make you a demand (request)."

<sup>5</sup> perhaps.

<sup>6</sup> that to me is at heart.

<sup>7</sup> inasmuch as.

<sup>8</sup> short of, lacking.

<sup>9</sup> fancy, imagination.

<sup>10</sup> I'd be grateful.

<sup>11</sup> if you will.

<sup>12</sup> indicate to me.

<sup>13</sup> which contains.

<sup>14</sup> love letters.

<sup>15</sup> declarations.

<sup>16</sup> ecc. = eccetera, et cetera,

etc.

<sup>17</sup> but how.

<sup>18</sup> you have never.

<sup>19</sup> heard tell.

<sup>20</sup> gallant secretary.

<sup>21</sup> a golden book.

<sup>22</sup> jealousy.

<sup>23</sup> breaches, quarrels.

<sup>24</sup> scorn, indignation.

<sup>25</sup> for all cases of love.

<sup>26</sup> of it buy a copy, of it make buy one also.

<sup>27</sup> the object of your epistolary importance, eagerness.

<sup>28</sup> you will be able.

<sup>29</sup> without fatigue.

<sup>30</sup> (by) you indicating.

<sup>31</sup> simply.

<sup>32</sup> you would intend to write.

<sup>33</sup> your beautiful one (f.) replying.

<sup>34</sup> in the same manner.

## TRANSLATION:

*A Precious Book*

Cosenza, 30th July 1956.

Distinguished Editor,

I shall make you a request, perhaps a little stupid, which is (much) in my heart, inasmuch as I am lacking in imagination, I shall be grateful to you if you will indicate to me a book that contains love letters, declarations, etc.

G. M.

But how (is it that), you have never heard tell of the "Gallant Secretary"? It is a golden book, contains declarations, love letters, (letters of) jealousy, of breaches (quarrels), of indignation, for all (the) cases of love. Buy yourself a copy of it, make buy one also the object of your epistolary importance (solicitude). You will be able

to correspond without fatigue (tiring), (by) you indicating simply the number of the page and of the letter which you might intend to write and your beautiful (girl) replying to you in the same manner.

\* \* \*

*Era una illusione ottica*

NEW YORK, 4 — L'ispettore di polizia James Leahy non aveva visto bene. A questa conclusione è giunto<sup>1</sup> il giudice Milton Jacobs dopo un attento studio<sup>2</sup> dei fatti<sup>3</sup> che hanno condotto<sup>4</sup> in Tribunale la giovane attrice<sup>5</sup> Lynn York accusata di essersi presentata<sup>6</sup> nuda<sup>7</sup> sul palcoscenico<sup>8</sup> alla fine di una brillante commedia. La signorina si è difesa<sup>9</sup> dicendo che indossava<sup>9</sup> vesti molto leggere<sup>10</sup> ma che non erano neppure<sup>11</sup> trasparenti. Il giudice ha ritenuto<sup>12</sup> che l'ispettore trovandosi<sup>13</sup> a dodici metri dal palcoscenico non poteva<sup>14</sup> vedere bene la scena che si svolgeva<sup>15</sup> a circa tre metri nell'interno dalle luci<sup>16</sup> della ribalta<sup>17</sup> e quindi<sup>18</sup> era rimasto vittima di una illusione ottica.<sup>20</sup> Il pubblico ha applaudito la sentenza con caloroso entusiasmo.<sup>21</sup>

## NOTES

<sup>1</sup> reached, arrived.

<sup>2</sup> close, diligent, study.

<sup>3</sup> of the facts.

<sup>4</sup> which have conducted, led.

<sup>5</sup> the young actress.

<sup>6</sup> of having presented herself.

<sup>7</sup> nude.

<sup>8</sup> stage.

<sup>9</sup> has defended herself.

<sup>10</sup> she put on.

<sup>11</sup> very light clothes.

<sup>12</sup> not even.

<sup>13</sup> has held, decided.

<sup>14</sup> finding himself.

<sup>15</sup> could not (see well).

<sup>16</sup> which took place.

<sup>17</sup> on the inside of the lights.

<sup>18</sup> la ribalta, the flap which may be turned up to screen off the foot-lights.

<sup>19</sup> and therefore (quindi).

<sup>20</sup> was caught as a victim.

<sup>21</sup> of an optical illusion.

<sup>22</sup> with heated enthusiasm.

## TRANSLATION:

*It was an Optical Illusion*

NEW YORK, 4th—(The) inspector of police James Leahy had not seen well. To this conclusion has arrived (the) judge Milton Jacobs after a diligent study of the facts which led to court the young actress Lynn York accused of having presented herself nude on the stage at the end of a brilliant comedy. The young lady defended herself saying that she had put on very light clothes but which were not even transparent. The judge (has) held that the inspector find-

ing himself at twelve meters (yards) from the stage could not see well the scene (stage) that was being presented at about three meters in the inside of the lights of the footlight flap and therefore he was caught a victim of an optical illusion. The public applauded the decision with warm enthusiasm.

N.B.—These translations are literal, not literary.

§ 5. Indefinite Pronouns—List of Indefinite Pronouns—Words Used as Indefinite Pronouns—Eating and Drinking—Reading Test Without Notes: PADOVA, Text and Translation

There are some very useful words which, for convenience, may be called Indefinite Pronouns, although sometimes their nature comes close to that of other parts of speech. Here is a first list, which must be known:

<b>uno</b> , one	<b>certuno</b> , a certain (man)
* <b>ogni</b> , each, every	<b>tutto</b> , the whole of
<b>alcuno</b> , some(one), anyone	<b>altro</b> , other, something else
<b>un certo</b> , a certain (one)	<b>taluno</b> , such a one
<b>ognuno</b> , each one, every one	* <b>nullo</b> , none, no one
<b>qualcuno</b> , somebody	* <b>qualunque</b> , any . . . what-ever
* <b>qualche</b> , any, some	* <b>nulla</b> , nothing
<b>un tale</b> , such a one	* <b>niente</b> , nothing
<b>ciascuno</b> , each one	<b>nessuno</b> , no one
<b>qualcheduno</b> , anybody, somebody	* <b>chiunque</b> , whoever

Those marked \* are invariable, the others are variable.

These "Indefinites" are generally used without the Article, except **altro**, **-a**, **-i**, **-e**, *other*, which may take the Article.

**ognuno**, **-a**; **qualcuno**, **-a**; **nessuno**, **-a**; **ciascuno**, **-a**; are used in the singular only.

When **nessuno** follows the Verb the negative **non** must precede the Verb.

The following quantitative words are often used as Indefinite Pronouns and may be included here, although they have already been met:

<b>molto</b> , <b>-a</b> , <b>-i</b> , <b>-e</b> , much, many	<b>troppo</b> , <b>-a</b> , <b>-i</b> , <b>-e</b> , too much, too many (of)
<b>parecchio</b> , <b>-a</b> , <b>-i</b> , <b>-e</b> , several, a great deal of	<b>un poco di</b> or <b>un po' di</b> , a small quantity of
<b>tutto</b> , <b>-a</b> , <b>-i</b> , <b>-e</b> , all	
<b>poco</b> , <b>-a</b> , <b>-chi</b> , <b>-che</b> , a few	

**Nulla** or, more commonly, **niente** takes a singular Verb.

*Eating and Drinking*

More will be given later on this subject. But the following essential words and phrases should be mastered now.

**Dove c'è un buon ristorante?** Where is there a good restaurant?

**Il cameriere.** The waiter.

**È libera questa tavola?** Is this table free?

**La carta.** The bill of fare, menu.

**Va bene, grazie.** It's all right, thank you.

**Ne porti per me . . .** Bring me some . . .

**Antipasto.** Hors d'oeuvres.

**Pospasto.** Dessert.

**La sogliola alla molinera.** Fried sole.

**Cotoletta di vitello. Con salsa.** Veal cutlet. With sauce.

**Pollo arrosto.** Roast chicken.

**Dove posso lavarmi le mani?** Where can I wash my hands?

**Il pasto a prezzo fisso.** *Table d'hôte.* Meal at fixed price.

**Mi porti una porzione di . . .** Bring me a portion of . . .

**Una mezza porzione di . . .** A half portion of . . .

**La lista di vini, per favore.** The wine list, please.

**Una bottiglia di . . .** A bottle of . . .

**Il caffè. Nero. Con latte.** Coffee. Black. With milk.

**Pane e burro.** Bread and butter.

**Panini.** Rolls.

**Caffè con zucchero e panna.** Coffee with sugar and cream.

**Il Caffè.** Café, coffee-house.

**Il bar.** The Bar.

**La trattoria.** Small eating-house-Café.

**l'aperitivo. Aperitif,** appetiser.

**Una tazza di caffè. Espresso.** A cup of coffee. Espresso.



**Un bicchiere di vino.** A glass of wine.

**Il vino bianco.** White wine.

**Il vino rosso.** Red wine.

**Il bock di birra.** Glass (large) of Beer.

**Il tè.** Tea.

**Caffè in ghiaccio.** Iced coffee.

**La limonata.** Lemonade.

**Il gelato.** Ice-cream.

**La macedonia di frutta.** Fruit salad.

**l'aranciata.** Orangeade.

**Acqua minerale.** Mineral water.

**Cameriere! Il conto.** Waiter! The bill.

READING TEST: The following piece is given without notes so that you may make an extra effort at this stage to extract the meaning without their aid. You can always refer to the translation when you find it difficult. This extra effort helps you to begin to rely on your own ingenuity. Go over it several times and, if you find it still difficult, come back to it later.

## P A D O V A

Centro di cultura, Padova è famosa per la sua *Università*, fondata nel 1222 e oggi fra le più moderne per impianti scientifici. Il nome di Padova è legato a *S. Antonio*, di cui si venera la tomba nella grande Basilica, meta di pellegrinaggi da ogni parte del mondo. Padova custodisce il capolavoro di Giotto, nella *Cappella degli Scrovegni* all'Arena, affrescata con le storie di Maria e di Gesù.

Nei dintorni di Padova, le cui nobili e semplici architetture attestano una serena floridezza ed un vivere civile, sorgono castelli, ville, monasteri di alto interesse artistico e storico.

A 9 km. dalla città, ai piedi dei *Colli Euganei*, sorgono i grandi complessi alberghieri di *Abano Terme* e *Montegrotto*, attrezzati scientificamente per la cura dei fanghi, bagni, inalazioni (5000 letti, 500 camerini di cura). Tra gli ulivi ed i vigneti, nel piccolo borgo di *Arquà*, è sepolto Francesco Petrarca; la casa dove egli

trascorse gli ultimi anni e morì il 18 luglio 1374, è sosta di visitatori reverenti.

Padova è unita a Venezia dalla *Riviera del Brenta* e da una moderna *Autostrada*.

ENTE.

TRANSLATION:

PADUA

An (ancient) centre of culture, Padua is famous for its University, founded in 1222 and to-day (ranked) among the most modern for (its) scientific installations. The name of Padua is linked to that of St. Anthony, whose tomb is venerated in the great Basilica,\* the goal of pilgrims from every part of the world. Padua keeps custody of Giotto's masterpiece in the Chapel of Scrovegni in the (Roman) Arena, (which is) frescoed (covered with frescoes) with the stories of Mary and Jesus.

In the surroundings of Padua, whose noble and simple architectural (works) attest a serene abundance and a civilized way of life (living), rise big castles, villas, (and) monasteries of great artistic and historical interest.

At 9 kilometers from the town, at the foot of the Euganean Hills, rise the big elaborate hotels of Albano and Montegrotto *Terme* (thermal springs) scientifically equipped for cure with mud baths, baths, inhalations, etc. (5,000 beds—500 rooms for the cures). In the little suburb of Arquà is buried Francesco Petrarca; the house where he spent the last years of his life and where he died on July 18, 1374, is paused at by reverent visitors.

Padua is connected with Venice by the Riviera del Brenta and by a modern motoring road.

\* *Basilica*, a cathedral or large church, whatever its ground plan, but not of Gothic architecture. In Rome the term is applied to certain great churches among which are: St. Peter's, St. John Lateran, St. Paul's beyond the city walls, S. Maria Maggiore and S. Lorenzo.

## LESSON IV

### § I. Conjunctions: List of Conjunctions in Common Use—Some Useful Conjunctive Phrases—The Post Office—**LETTURA:** *Soggiorni Estivi nelle Dolomiti*—Text and Translation

THOSE very common words which are used for connecting other words or statements are called Conjunctions, and they are invariable.

In Italian they are either simple words such as **e**, *and*, **o**, *or*, **però**, *however*, or compounds such as **eppure** (*e-pure*), *nevertheless*, or **perchè**, *because*; or they can be in the form of conjunctive phrases such as **di modo che**, *in order that*.

There is only one difficulty about their use in Italian, and this is that after certain conjunctions (introducing a subordinate clause) the Verb which follows must be in the Subjunctive. This will be more fully dealt with under the Subjunctive, for which see page 282.

For the rest, it is merely necessary to know the Conjunctions as vocabulary, and to make quite sure of their basic meanings.

#### LIST OF CONJUNCTIONS IN COMMON USE

Those marked \* are less used and need not be learnt at this stage.

<b>e</b>	} and	<b>nemmeno</b> , not even
<b>ed</b>		<b>neanche</b> , not even
<b>o</b>	} or	<b>ma</b> , but
<b>od</b>		<b>anzi</b> , rather, even
<b>anche</b> , also		<b>però</b> , however, therefore
<b>pure</b> , still, really		<b>tuttavia</b> , still, nevertheless
* <b>altresi</b> , likewise		<b>mentre</b> , while
<b>ancora</b> , again, yet, still		
* <b>inoltre</b> , besides		<b>e . . . e</b> , both . . . and
<b>nè</b> , neither, nor		<b>nè . . . nè</b> , neither . . . nor
<b>neppure</b> , not even		

<b>o . . . o</b> , either . . . or	<b>fuorchè</b> , without, except
<b>sia . . . sia</b> , whether . . . or	* <b>altrochè</b> , otherwise
<b>ossia</b> , or else	
<b>dunque</b> , then, so	<b>affinchè</b> , in order that
<b>pertanto</b> , in fact	* <b>acciocchè</b> , in order that
<b>perciò</b> , for that reason	<b>che</b> , that, than
<b>cioè</b> , that is to say, that is	<b>che</b> , much less
<b>infatti</b> , indeed	
<b>perchè</b> , because, since, so	<b>come</b> , as, like
that	<b>quasi</b> , almost, as if
<b>poichè</b> , since, as	<b>siccome</b> , inasmuch as, as
* <b>giacchè</b> , inasmuch as	soon as
* <b>ancorchè</b> , even if	<b>così . . . che</b> , thus, so that
<b>benchè</b> , although	<b>tanto . . . che</b> , so much . . .
* <b>quantunque</b> , although	as
<b>nonostante</b> , notwithstanding	<b>allorchè</b> , when, at the time
<b>sebbene</b> , though	when
<b>senza che</b> , without	<b>finchè</b> , until, as long as
	<b>quando</b> , when
<b>se</b> , if (see page 87)	<b>talmente . . . che</b> , to such
* <b>purchè</b> , provided that	an extent that
<b>qualora</b> , whenever, in case	<b>qualunque</b> , whatever
<b>eccettochè</b> , except that	<b>supposto che</b> , supposing
	that

#### SOME USEFUL CONJUNCTIVE PHRASES

<b>di modo che</b> , so that	<b>d'altra parte</b> , on the other
<b>allo stesso modo</b> , in the same	hand
way	<b>caso mai che</b> , if ever that
<b>per conseguenza</b> , as a result	<b>fino a tanto che</b> , as long as
<b>per la qual cosa</b> , wherefore	<b>sennò</b> , if not
<b>non pertanto</b> , nevertheless	

These lists do not exhaust Conjunctions, especially the conjunctive phrases, which are many.



*The Post Office*

la posta, post, post office	la busta, envelope
l'ufficio postale, post office	la distribuzione, delivery
il corriere, mail	l'indirizzo, address
ferma in posta, poste restante	il francobollo, postage stamp
la cartolina, post card	la tassa, il porto, postage
la lettera, letter	il pacco, parcel
la buca, letter-box	il mittente, sender
la casetta delle lettere, mail collection box	il destinatario, receiver
raccomandata, registered	il telegramma, telegram

**Qual'è l'affrancatura per queste lettere?** What is the postage on these letters?

**Aspetto una raccomandata.** I'm expecting a registered (letter).

**Dov'è la Posta Centrale?** Where's the General Post Office?

**Vorrei i seguenti francobolli . . .** I want the following stamps . . .

**Questo deve essere inviato.** This must be sent:

per posta ordinaria, by ordinary post  
raccomandato, registered  
per aereo, air mail  
come espresso, express  
come stampa, as printed matter  
come pacchetto postale, by parcel post

**Riempia questo formulario.** Fill this form.

**Inoltare a . . .** Forward to . . .

**Desidero una vaglia postale per . . .** I should like a postal order for . . .

**Il postino, postman.**

**Il capo ufficio postale, postmaster.**

**Vorrei telefonare.** I should like to use the telephone.

**Vuole (Lei) chiamare questo numero.** Would you kindly call this number.

**Posso parlare con . . .?** Can I speak to . . .?

**Qui parla . . .** This is . . . speaking.

**La comunicazione interurbana.** Intercity call.

**Il mio numero di telefono è . . .** My telephone number is . . .

**Mi telefoni presto.** Ring me soon.

**La richiamerò stasera.** I'll ring you this evening.

**Ecco il suo numero.** Here's your number.

**Mi ha dato un numero sbagliato.** You've given me a wrong number.

**La linea è occupata.** Line is busy.

**Dove posso spedire un telegramma?** Where can I send a telegram?

**Un telegramma con risposta pagata.** A reply paid telegram.

**Un radiogramma,** radiogram, wireless.

**Col mezzo più rapido,** the quickest way.

THE TELEPHONE—SOME USEFUL WORDS, ETC.: **la linea, line.** **la linea urbana, local line,** — **intercomunale, intercommunal or toll** —, **interurbana, intercity**—. When first you speak say: **Pronto!** and, when you hear the speaker, say **Pronto!** again and then: **Parla . . .** giving your name, and you may have to ask **Chi parla?** *Who's speaking?* The operator is **il** or **la telefonista**, and you speak into **il microfono.** **l'elenco telefonico, telephone directory.** **il servizio telefonico, telephone service.** **il posto telefonico pubblico, public telephone (booth).** **il ricevitore, receiver.** **l'attinenza, connection.** **attingere, to get through, make connection with.** **la chiamata telefonica, 'phone call.** **il telefono a commutazione automatica, automatic telephone.** **il disco combinatore, the dial (for automatic).**

See also page 190, Telephoning.

## LETTURA:

## SOGGIORNI ESTIVI nelle DOLOMITI

La provincia di Belluno è compresa<sup>4</sup> fra l'Alto Adige e l'Austria a nord, il Trentino a ovest, la Carnia e il Friuli a est, e la catena<sup>5</sup> prealpina che la separa<sup>6</sup> dalla Val Padana<sup>7</sup> a sud.

Una rete stradale <sup>8</sup> di prim'ordine adduce <sup>9</sup> a questa celebrata zona con itinerari tra i più vari e interessanti di tutto l'arco alpino, <sup>10</sup> alcuni superando <sup>11</sup> passi famosi come il Pordoi (m. 2.239), "tetto delle Dolomiti".

Le DOLOMITI, appunto <sup>12</sup>—che sembrano squarciare <sup>13</sup> con le loro guglie <sup>14</sup> l'azzurro più bello d'Italia—e il fiume PIAVE <sup>15</sup> in massima parte <sup>16</sup> l'attraversa <sup>17</sup>—concorrono a caratterizzare <sup>18</sup> la provincia, la cui bellezza è tale da lasciare impressioni indelebili <sup>19</sup> in chi ne sappia comprendere <sup>20</sup> l'ineguagliabile fascino.<sup>21</sup>

Linee ferroviarie da Feltre, Belluno, Calalzo, Cortina, per tutte le destinazioni.

Accogliente e confortevole, in tutte le località di soggiorno, l'attrezzatura ricettiva.

Vi siete già chiesto <sup>22</sup> quale sarà la meta <sup>23</sup> della vostra villeggiatura <sup>24</sup> la prossima estate? Il Cadore dalle ampie ridenti <sup>25</sup> vallate? la mirabile conca <sup>26</sup> ampezzana? le valli dell'Agordino, dove la grandiosità dell'architettura dolomitica ha del prodigioso? la idillica valle Zoldana? il verde Comelico? il giardino dell'Alpago? il superbo anfiteatro <sup>27</sup> bellunese? il Feltrino, ospitale <sup>28</sup> e gentile?

Difficile dare un consiglio! <sup>29</sup> chè le Dolomiti in provincia di Belluno sono tutte meravigliose <sup>30</sup>: meritano <sup>31</sup> di essere "scoperte" <sup>32</sup> da ogni parte, <sup>33</sup> risalendo <sup>34</sup> di valle in valle, passando da rifugio a rifugio . . .

Veniteci <sup>35</sup> una volta, e vi resterà <sup>36</sup> vivo <sup>37</sup> il desiderio di tornarci sempre.

ENTE.

#### NOTES

- <sup>1</sup> Il soggiorno, stay, sojourn.
- <sup>2</sup> estivo, of summer. soggiorni estivi, summer holidays.
- <sup>3</sup> Le Dolomiti, the Dolomites (an Alpine range of mountains in N. Italy).
- <sup>4</sup> is comprised = lies.
- <sup>5</sup> chain.
- <sup>6</sup> separates it from.
- <sup>7</sup> valley of the (river) Po.
- <sup>8</sup> net(work) of roads.
- <sup>9</sup> leads to.

- <sup>10</sup> Alpine arch.
- <sup>11</sup> crossing over.
- <sup>12</sup> in fact.
- <sup>13</sup> seem to pierce.
- <sup>14</sup> with their peaks.
- <sup>15</sup> the river Piave.
- <sup>16</sup> for the most part.
- <sup>17</sup> crosses it.
- <sup>18</sup> concur, unite (to characterize).
- <sup>19</sup> indelible, unforgettable.
- <sup>20</sup> on who(ever) of it knows (how) to understand, appreciate.

#### NOTES

- |   |  |
|---|--|
| <sup>21</sup> the unmatched fascination.                  | <sup>20</sup> marvellous.                              |
| <sup>22</sup> have you already asked yourself.            | <sup>21</sup> they merit, deserve.                     |
| <sup>23</sup> aim, goal.                                  | <sup>22</sup> discovered (from scoprire, to discover). |
| <sup>24</sup> country holiday.                            | <sup>23</sup> da ogni parte, from every part, side.    |
| <sup>25</sup> wide smiling valleys.                       | <sup>24</sup> going up (from risalire, to go up).      |
| <sup>26</sup> hollow, valley. ampezzana, of Ampezzo.      | <sup>25</sup> come to us (from venire, to come).       |
| <sup>27</sup> amphitheatre of Belluno.                    | <sup>26</sup> to you will remain.                      |
| <sup>28</sup> ospitale, hospitable (ospedale = hospital). | <sup>27</sup> alive, active.                           |
| <sup>29</sup> counsel, advice.                            |  |

#### TRANSLATION:

##### SUMMER HOLIDAYS IN THE DOLOMITES

The Province of Belluno lies between the Alto Adige and Austria to the North, the (Province of) Trento to the West, Carnia and Friuli to the East and the pre-Alpine chain (range), which separates it from the valley of the Po to the South. A network of first-class roads leads to this famous area, with itineraries (that are) among the most varied and interesting of the whole Alpine panorama, some (of these roads) rising to famous passes such as Pordoi (2,239 meters) "the roof of the Dolomites."

The DOLOMITES, in fact, which seem to pierce with their peaks the most beautiful blue (sky) in (all) Italy—and the river PIAVE—which crosses it almost entirely—unite to form the characteristic features of this province whose beauty is such as to leave an indelible impression on (those) who can appreciate its matchless charm.

Railway lines from Feltre, Belluno, Calalzo, and Cortina for all destinations.

Welcoming and comfortable, in all (its) holiday resorts, (is the) equipment for receiving (visitors).

Have you already asked yourself what will be the goal of your holidays next summer? Cadore with its wide smiling valleys? The wonderful hollow of (Cortina d')Ampezzo? The vales of Agordino, where the grandeur of Dolomitic architecture has (something of) the prodigious. The idyllic valley of Zoldano? Green Comelico? The garden of Alpago? The superb amphitheatre of Belluno? Feltrino, hospitable and charming?

(It is) difficult to give advice! For the Dolomites in (the) Province of Belluno are all marvellous: they all deserve to be "discovered", from every side, by going up from valley to valley, from (mountain) refuge to refuge.

Come to us once and the desire to come back will always remain active (alive) with you.



§ 2. *Prepositions—List: The most frequently Used Prepositions with Explanations—Travel by Car—***LETTURA:** *Newspaper Extract, with Notes and Translation*

A Preposition is a word placed before a Noun or Pronoun to make clear its relation to another word in a sentence: *at, in, to* are Prepositions. *At* the theatre, *in* the house, *to* the station. Most Prepositions have to do with position or direction, and all Prepositions are invariable.

For Prepositions contracted with the Definite Article, see page 17.

It will be noted that some of the Prepositions given here have the same form as an Adverb. This is merely because the terms Adverb and Preposition are used in grammar to define the function of a word or words, and in one instance a word may be used as a Preposition and in another as an Adverb.

The most important thing for the learner to be sure of is the *meaning* of the words in the lists which follow. They are, most of them, in very common use—and should be known, first of all, as vocabulary.

Although Prepositions are among the most frequently used words in the language, their usage is often subtle, and then it is best learnt by experience: by hearing, reading, and practice in speaking and writing. It will be sufficient here to give a list of those which must be known, together with a statement of their everyday uses.

The most frequently used Prepositions with their English equivalents are:

**A:** *at, to, in, by, as in—*

**a Londra**, in London

**vado a Londra**, I'm going to London

**vado a cavallo**, I'm going on horseback

**vado alle quattro**. I'm going at four o'clock  
**sarò a casa alle due**. I'll be at home at two o'clock.

**una nave a vela**, a sailing-ship (description)

**CON:** *with*, in various connotations such as—

**vado con lui**, I'm going with him

**con lui perderemo**, with him we shall lose

**colla sua dolcezza canterà con amore**.

With her sweetness, she will sing lovingly.

**gli ho parlato con severità**. I have spoken to him severely, with severity.

**abbiamo mangiato pane col burro**. We have eaten bread and butter.

**Con questo bel tempo staremo di più in Italia**. With this lovely weather we shall stay longer in Italy.

**È un uomo colla barba nera**. He's a man with a black beard.

**con la posta aerea**, by air mail

**con la speranza che**, in the hope that

**con mia sorpresa**, to my surprise

**scusarsi con**, to excuse oneself to (someone)

**DA:** *from, of, by, for, as in—*

**Vengo da Firenze**. I come from Florence.

**il ragazzo fu punito dal maestro**. The boy was punished by the master.

**Non lo abbiamo veduto da anni**. We haven't seen him for years. — **dall'anno scorso**, since last year.

**la sala da pranzo**, the dining-room

**la carta da lettere**, the writing-paper (for letters)

**soffocato dal fumo**, suffocated by smoke

**è cieco da un occhio**, he is blind of an eye

**un bel cavallo da corsa**, a fine race-horse

**un ferro da calza**, a knitting-needle

**Lo cercai da mia zia**. I looked for him at my aunt's (house).

**Ho in tasca da cinquemila lire**. I have about five thousand lire in my pocket.

**DA:** is used for *from* or to indicate *agency*, and for *for* as in *for many years*, *da molti anni*, and widely to denote *purpose* as in *la carta da scrivere*, writing-paper and *la sala da pranzo*.

These are regular usages, but it is also used in many idioms, which one must learn by experience.

**DI:** *of, by, at*, as in—

**Sono arrivato di notte.** I've arrived at (or by) night.

**Mi alzo di buon mattino.** I get up early.

**La donna è vestita di bianco.** The lady is dressed in white.

**il libro di mia sorella,** my sister's book (*one of the commonest uses—for the possessive*)

**un vestito di lana,** a  
woollen dress

**una tomba di marmo,** *the material of which*  
a marble tomb *something is made*

**un cappello di cotone,**  
a cotton hat

**Sono di Roma.** I'm from Rome.

**Sono più alto di lui.** I'm taller than he.

**Sono più alto di lui di due piedi.** I'm taller than he by two feet.

**Il piroscafo è uscito di porto.** The mail-boat has gone out of (the) port.

**Siamo contenti di loro.** We're pleased with them.

**un romanzo di Graham Greene,** a novel by  
Graham Greene

**È morto di fame.** He died of hunger.

**d'inverno, di giorno, di notte,** in winter, by  
day, by night

**Vive di vegetali.** He lives on vegetables.

**DURANTE:** *during* as in—

**durante la settimana,** during the week

**durante le vacanze,** during the holidays

**durante la notte,** during the night

**IN:** *in, within, on, at*, as in—

**Vivo in Londra.** I live in London.

**Viaggio in Italia.** I'm travelling in Italy.

**Lavoro in casa.** I work indoors (at home).

**Vado in Italia.** I'm going to Italy.

**i ragazzi sono in scuola.** The boys are at  
school.

**in tavola,** at table

**L'ho fatto in un mese, una settimana.** I  
have done it in a month, a week.

**Siamo nel 1959.** We are in (the year) 1959.

**È scritto in nero.** It is written in black.

Note that **in** is often used where another Preposition would be used in English:

**in tavola**

**recato in dono,** brought as a gift

**una ragazza chiesta in sposa,** a girl betrothed (as a wife)

**cambiare in meglio,** to change for the better

**LUNGO:** *along*—

**lungo la parete,** along the wall (of a room)

**lungo la spiaggia,** along the shore

**PER:** *for, through, by*—

**Per quattro punti perdiamo il giuoco.**

By four points we lose the game.

**Ho preso l'uno per l'altro.** I've taken one  
for the other.

**Combattiamo per la giustizia.** Let us  
fight for justice.

**per istanza del tribunale,** by insistence of  
the court.



**per tutta la vita**, for (through) all one's life.  
**Lo spedirò per posta.** I'll send it by post.  
**Bisogna partire per Roma.** We must leave for Rome. (We = one, he, she, I.)  
**morire per la patria**, to die for one's country.  
**Quelle penne non sono buone per Lei.**  
 Those pens are no good for you.  
**Egli correva giù per la scesa.** He was running down the slope.

**SU**  
**(sur)** : *up, upon, about, after—*

**di su**, off, from off  
**su di lì**, somewhere up there  
**Lo trovò su per le scale.** He found it up on the stairs.  
**su per giù** (or **supergìù**), in a general way, more or less.

**TRA**  
**FRA** : *among, between, within (time)—*

**Fra mezz'ora ho finito.** Within half an hour I've finished.  
**Fra le due case c'è un cortile.** Between the two houses there is a courtyard.  
**Fra cane e gatto non c'è buon accordo.**  
 Between cat and dog there's not good agreement.  
**il migliore fra tutti**, the best of (among) all.  
**Sia detto fra noi.** Let it be said among ourselves  
**Verrò fra due ore.** I'll see in (within) two hours.

**TRA** and **FRA** have the same meaning and either may be used, but careful writers observe euphony, so that, instead of **fra Francesi**, *among the French*, one usually sees or hears **tra Francesi**.

### *Travel by Car*

<b>la benzina</b> , petrol, gasoline	<b>il faro</b> , head-light
<b>il distributore di benzina</b> , gas station	<b>il pneumatico</b> , tire
<b>il garage</b> , garage	<b>la ruota</b> , wheel
<b>l'automobile</b> } car	<b>il motore</b> , engine
<b>l'auto</b> }	<b>il carburatore</b> , carburetor
<b>la vettura aperta</b> , open (touring) car	<b>i sedili</b> , seats
<b>la strada</b> , road	<b>l'autista</b> , driver
<b>il meccanico</b> , mechanic	<b>la targa</b> , license plate
<b>il deposito</b> , tank	<b>il portabagaglio</b> , trunk
<b>la porta</b> , door	<b>un litro</b> , liter
<b>il parabrezza</b> , windshield	<b>cinque litri</b> , five liters
<b>il volante</b> , steering-wheel	<b>il chilometro</b> , kilometer
	<b>i chilometri</b> , kilometers

**Dove posso lasciare l'auto?** Where can I leave (park) the car?

**Vuole mettermi benzina, per favore.** Kindly put some petrol in.

**Quanto vuole?** How much do you want?

**Vuole gonfiarmi questa ruota, e questa.** Put some air into this tire, and this one.

**Vorrei una latta d'olio.** I'd like a can of oil.

**Vuole ripassarmi . . .** Would you look at . . . for me?

**Potrà rimettermelo a punto?** Can you put it right for me?

**C'è una valvola rotta.** There's a broken valve.

**Ha messo l'acqua nel radiatore?** Have you put water in the radiator?

**È tutto a posto?** Is everything all right?

**Vorrei fare una gita in auto.** I'd like to go for a drive.

**Ci porti a . . . luoghi interessanti.** Take us to . . . interesting places.

**Vuole mostrarmi la strada su questa carta?** Would you show me the road on this map?

**Quanti chilometri ci sono per . . .** How many kilometers (are there) to . . .

**Conosce la strada?** Do you know the road?

**È buona?** Is it a good one?

**Taxi, ci porti in un buon ristorante.** Taxi, take us to a good restaurant.

**Posso fermarmi qui?** May I stop (park) here?

**Guidi adagio, in fretta.** Drive slowly, quickly.

**Attenzione!** Look out!

**Aspetti qui!** Wait here!

**Ferma!** Stop!

**Avanti!** Go ahead!

**Non importa.** It doesn't matter.

**Passaggio ostruito.** Obstruction.

**Passaggio a livello.** Level crossing.

**una svolta pericolosa.** A dangerous corner.

**Mi può indicare il garage più vicino, per favore?** Can you please tell me where is the nearest garage?

**Quanto tempo si ferma qui?** How long do we stop here?

**Mi porti alla stazione più presto possibile.** Take me to the station as quickly as possible.

**È questa la strada per . . . ?** Is this the road for . . . ?

### LETTURA: NEWSPAPER EXTRACT

Caprera, agosto

**F**RA pochi mesi Clelia Garibaldi compirà <sup>1</sup> i 90 anni. La vecchia signora, che è la sola superstite <sup>2</sup> dei figli che Garibaldi ebbe dalla terza moglie, Francesca Armosino, vive a Caprera, dove è nata, nella casa in cui l'eroe trascorse gli ultimi anni della sua avventurosa esistenza, in compagnia di una nipote <sup>3</sup> e di qualche persona di servizio. <sup>4</sup> Gli altri abitanti del nudo isolotto <sup>5</sup> sono un anziano maresciallo <sup>6</sup> di Marina e un piccolissimo reparto <sup>7</sup> di soldati preposti <sup>8</sup> ai servizi d'onore e di vigilanza. A Caprera, Garibaldi è sepolto <sup>9</sup> accanto <sup>10</sup> alla moglie Francesca e al figlio Manlio: nella medesima <sup>11</sup> tomba riposerà anche Clelia che per sé ha già dettato <sup>12</sup> e fatto incidere <sup>13</sup> l'epigrafe. La sua presenza intanto <sup>14</sup> fa sì che le memorie di Garibaldi, la casa che abitò, gli oggetti tra i quali visse, <sup>15</sup> le piante che coltivò, e alle quali la figlia ha dedicato tutte le sue cure, appaiano <sup>16</sup> al commosso <sup>17</sup> visitatore oggetti ancora caldi

di vita. Alla memoria del padre, Clelia, che divise con lui le glorie e le amarezze <sup>18</sup> degli ultimi anni e che imparò <sup>19</sup> da lui il coraggio e lo spirito di sacrificio, ha dedicato l'intera vita. Nel 1947 Clelia Garibaldi ha raccolto in un libro, dettato alla nipote, i ricordi degli anni trascorsi accanto al padre.

A. d. M.

### NOTES

- |  |  |
|--|--|
| <sup>1</sup> will complete.                              | <sup>18</sup> near to, beside.                       |
| <sup>2</sup> surviving.                                  | <sup>11</sup> same.                                  |
| <sup>3</sup> nephew.                                     | <sup>12</sup> already dedicated, (solemnly) written. |
| <sup>4</sup> of service (to serve, look after him).      | <sup>13</sup> to have cut, engraved.                 |
| <sup>5</sup> naked island, isolated spot, place.         | <sup>14</sup> meanwhile.                             |
| <sup>6</sup> officer of middle rank (a warrant officer). | <sup>15</sup> lived.                                 |
| <sup>7</sup> party, group.                               | <sup>16</sup> seem, appear (from apparire).          |
| <sup>8</sup> assigned, sent specially.                   | <sup>17</sup> moved, impressed.                      |
| <sup>9</sup> buried.                                     | <sup>18</sup> bitternesses.                          |
|  | <sup>19</sup> learnt (from imparare, to learn).      |

Giuseppe Garibaldi (1807-82), Italian patriot and general.

### TRANSLATION:

Caprera, August (1957).

Within a few months Clelia Garibaldi will complete the 90 years (will be ninety years of age). The old lady, who is the only surviving (one) of the children which Garibaldi had from the (his) third wife, Francesca Armosino, lives at Caprera, where she was born, in the house in which the hero spent the last years of his adventurous existence, in (the) company of a niece and (of) some persons of service (personal servants). The other inhabitants of the naked island (isolated spot) are an old naval warrant officer and a very small party of soldiers assigned to the service of honor and vigilance (security). At Caprera, Garibaldi is buried near the (his) wife Francesca and his son Manlio: in the same tomb will rest also Clelia who herself has (solemnly) written and had engraved the epitaph. Her presence meanwhile makes it as if the memories of Garibaldi, the house he inhabited, the objects among which he lived, the plants he cultivated, and to which (the) his daughter has dedicated all her care(s), appear to the impressed visitor (as) objects still warm with life. To the memory of her father, Clelia, who shared with him the glories and bitternesses of the last years and who learnt from him courage and the spirit of sacrifice, has dedicated her whole life. In 1947 Clelia Garibaldi has assembled (gathered) in a book, dictated to her niece, the recollections of the years passed near her father.



§ 3. *Other Prepositions*—Prepositions not followed by **A, DI, or DA**—Prepositions Usually Followed by **A, DI, or DA**—Main Distinction between **di** and **da**—Music: General Vocabulary—Musical Terms in Common Use: For Reference

OTHER PREPOSITIONS: Although the Prepositions given in § 2 are the first which should be mastered, there are others, and, as they are in fairly common use, they also will have to be learnt sooner or later. They are given in groups for convenience:

PREPOSITIONS NOT FOLLOWED BY **A, DI, or DA**

<b>avanti</b> , before, in front of, ahead	<b>verso</b> , toward(s)
<b>mediante</b> , by means of	<b>sopra</b> , on, upon, over
<b>oltre</b> , besides, beyond	<b>dopo</b> , after
<b>contro</b> , against, opposite to	<b>giusta</b> } according to
<b>eccetto</b> } except, save	<b>secondo</b> }
<b>salvo</b> }	<b>sotto</b> , under
	<b>malgrado</b> , notwithstanding

PREPOSITIONS USUALLY FOLLOWED BY **A, DI, or DA**

By **A**:

<b>fino</b> , till, as far as	<b>in rispetto</b> } concerning
<b>in faccia</b> , opposite	<b>inquanto</b> }
<b>circa</b> } about	<b>dietro</b> } behind
<b>incirca</b> }	<b>di dietro</b> }
<b>in mezzo</b> , amidst	<b>accanto</b> , beside
<b>dentro</b> , inside	<b>intorno</b> , about
<b>innanzi</b> } before	<b>vicino</b> , near
<b>dinanzi</b> }	<b>conforme</b> , as
<b>davanti</b> }	<b>rincontro</b> , against, opposite
<b>attorno</b> , around, all round	

By **DI**:

<b>fuori (di)</b> , out (of), outside	<b>alla volta di</b> , in the direction of
<b>al di là</b> , on the other side	
<b>al di quà</b> , on this side	<b>a causa</b> , by reason of
<b>al di sopra</b> , above	<b>a ragione</b> , on account of
<b>presso</b> , near	<b>per</b> , by

<b>a forza di</b> , by dint of	<b>per mezzo</b> , by means
<b>prima</b> , (of time) before	<b>in luogo</b> } instead
<b>di sotto</b> , underneath	<b>invece</b> }
<b>di dentro</b> , within	<b>a piè</b> , at the foot
<b>di fuori</b> , outside	<b>a dispetto</b> , in spite of
<b>a seconda di</b> , according to	<b>in favore</b> , in favour
<b>a modo</b> , in the manner	

By **DA**:

<b>lontano da</b> } far from	<b>fin da</b> , from
<b>lungi da</b> }	<b>infuori da</b> , except

The beginner is advised to learn these Prepositions as vocabulary to begin with. *Know the words and their meanings.* As in English, the use of Prepositions in Italian can be subtle and sometimes quite idiomatic. Once their basic meanings are known it is best to learn their use by experience and practice. In speaking or reading, when you come upon a sentence or phrase in which there is a Preposition, make a note of it and then learn it:

**Come ha imparato Lei a parlare italiano?** How have you learnt to speak Italian?

**Ho imparato per mezzo di studio privato.** I've learnt by (means of) private study.

Note well the main distinction between **di** and **da**. **Da** is used for *agency, cause, fitness, source*:

**Il ragazzo fu punito dal maestro.** The boy was punished BY the master.

**Essa fu soffocata dal fumo.** She was suffocated BY the smoke.

**Discende da poveri cittadini.** He is descended FROM poor citizens.

**un uomo dabbene**, an honest man

**un uomo da poco**, a good-for-nothing man

**Tira da suo padre.** He takes AFTER his father.

**Egli combattè da eroe.** He fought LIKE a hero.

**Lo trattò da principe.** He treated him LIKE a prince.

**carta da disegno**, drawing-paper

da uomo, like a man  
 è una cosa da sorprendere, it's a surprising thing  
 è una cosa da ridere, a thing to laugh at  
 è una cosa da deplorare, a deplorable thing  
 non è acqua da bere, it's not water (fit) to drink  
 un calzolaio da donna, a ladies' shoemaker  
 un parrucchiere da donna, a ladies' hairdresser

**DI** is commonly used for the English Preposition *to* before an Infinitive preceded by a part of another Verb, as in *I promise you to come*. **Vi prometto di venire**. Also:

**Gli ha detto di non parlare**. He told him not to speak.  
**Non ho paura di dirlo**. I'm not afraid to say it.

But, when the first Verb is one of motion, *to* before the Infinitive is translated by **a**:

**Vado a vedere Giovanni**. I'm going to see John.

No Preposition is used after **potere**, *to be able*; **sapere**, *to know*; **dovere**, *to be obliged to, must*, and some other Verbs of less importance.

#### Music: General Vocabulary

<b>la musica</b> , music	<b>la musica vocale</b> , vocal music
<b>l'orecchio musicale</b> , musical ear	<b>strumento</b> , <b>strumenti</b> , instrument (-s)
<b>musicale</b> , musical	<b>il musicista</b> , musician
<b>il pezzo di musica</b> , piece of music	<b>il suono</b> , sound
<b>la musica di strumenti a fiato</b> , music of wind instruments	<b>il direttore d'orchestra</b> , conductor
<b>di strumenti a corda</b> , of stringed instruments	<b>il compositore</b> , composer
<b>strumenti di percussione</b> , percussion instruments	<b>il maestro</b> , master, teacher, composer, and sometimes conductor
<b>la musica istrumentale</b> , instrumental music	<b>il musicante</b> , inferior musician
	<b>il negozio di musica</b> , music shop
	<b>lo spartito</b> , score

<b>l'accompagnamento</b> , accompaniment	<b>la canzone</b> , song
<b>il duetto</b> , <b>il duo</b> , duet	<b>il bel canto</b> , fine singing
<b>il terzetto</b> , trio	<b>l'aria</b> , melody, air, tune
<b>il quartetto</b> , quartet	<b>il coro</b> , chorus, choir
<b>il quintetto</b> , quintet	<b>il concerto</b> , concert
<b>il sestetto</b> , sextet	<b>il, la cantante</b> , singer
<b>il pianoforte</b> , piano	<b>l'opera</b> , opera
<b>il pianista</b> , pianist	<b>l'opera seria</b> , grand opera
<b>il violino</b> , violin	<b>l'opera buffa</b> , comic opera
<b>il violinista</b> , violinist	<b>l'opera ballo</b> , opera with ballet
<b>il mandolino</b> , mandoline	<b>il fischio</b> , whistle, hissing ("the bird")
<b>il mandolinista</b> , mandolinist	
<b>il canto</b> , singing	

#### MUSICAL TERMS IN COMMON USE: FOR REFERENCE

<b>accelerando</b> , gradually increasing speed	<b>con brio</b> , with mettle, vigor
<b>adagio</b> , very slow	<b>con fuoco</b> , with fire
<b>affettuoso</b> , with affection, tenderness	<b>crescendo</b> , growing, increasing in tone
<b>agitato</b> , troubled, agitated	<b>decrescendo</b> , growing softer
<b>allegro</b> , lively, merrily	<b>diminuendo</b> , diminishing in tone
<b>amoroso</b> , lovingly	<b>da capo</b> , from the beginning (D.C.)
<b>andante</b> , moderately, almost slow	<b>dolce</b> , softly
<b>animato</b> , with animation	<b>espressivo</b> , expressively
<b>appassionato</b> , passionately	<b>fine</b> , end
<b>a tempo</b> , in time	<b>forte</b> , strong, loud
<b>ben marcato</b> , well emphasized	<b>fortissimo</b> , very loud
<b>calmando</b> , growing quieter and slower	<b>forzando</b> , sudden force
<b>cantabile</b> , graceful singing style	<b>giocoso</b> , joyfully
<b>cantando</b> , singing	<b>giusto</b> , steady, correct (time)
<b>coda</b> , end, tail, wind-up	<b>grave</b> , slowest time
	<b>grazioso</b> , gracious, graceful
	<b>largo</b> , very slow



<b>larghetto</b> , slightly slow	<b>rallentando</b> , getting gradually slower
<b>legato</b> , smoothly	<b>risoluto</b> , vigorously
<b>leggiero</b> , lightly	<b>ritardando</b> , holding back (time)
<b>lento</b> , slowly	<b>ritenuto</b> , suddenly slowing time
<b>liberamente</b> , freely	<b>sfogato</b> , in singing, a light, easy style
<b>ma non troppo</b> , but not too much (as <b>allegro ma non troppo</b> )	<b>sforzato</b> , forcibly
<b>mancando</b> , fading away	<b>sordina</b> , an aid for muffling an instrument
<b>marcato</b> , emphasized, marked	<b>sostenuto</b> , sustained
<b>meno forte, meno piano</b> less strong, soft	<b>spiritoso</b> , spirited
<b>mezzo</b> , half (as <b>mezzoforte</b> , moderately loud)	<b>sotto voce</b> , in a soft voice
<b>moderato</b> , moderately	<b>staccato</b> , crisply
<b>molto</b> , much	<b>stretto</b> , strict time
<b>morendo</b> , dying out	<b>subito</b> , suddenly
<b>obbligato</b> , compulsory (for a certain instrument)	<b>tempo</b> , time
<b>pesante</b> , heavily	<b>tenuto</b> , held, sustained
<b>piano</b> , soft	<b>tremolando</b> , trembling, wav- ering
<b>pianissimo</b> , (pp) very softly	<b>non troppo</b> , not too much
<b>pianississimo</b> , as softly as possible	<b>tutta forza</b> , with full power
<b>pizzicato</b> , plucking the strings of the violin	<b>vivace, vivo</b> , lively
<b>poco adagio, poco forte</b> , a little slow, strong	<b>volta</b> , turn over
<b>presto</b> , very quick	<b>tempo di marcia</b> , march time ( <b>di valzer, di minuetto</b> , etc.)

The words in this list are first-aid and do not represent more than a fraction of the Italian terms used in music. They are not intended for students of music, who should have recourse to a specialized work of reference.

*Note:* These terms are used internationally—in written western music. The values given are those used by Italian composers. See also page 205.

§ 4. *Other Words with Adverbial Meaning—Emphasis—Place after Past Participle—Cartoon—List of Adverbs: for Reference—Consulate: Passports—***LETTURA: LA TRIENNALE DI MILANO**

See pages 68 and 70.

Among the Italian terms used in music many end in **-ando**, **-endo** and others end in **-to**, especially **-ato**. The first are called Gerunds and are a part of the verb, the second are also a part of the verb: Past Participles. Many others, such as **con brio**, *with mettle, vigor*; **con amore**, *with love, lovingly*, are adverbial phrases; and others again are both adjectives and adverbs, for example, **piano**, *soft, softly*. The feature common to all those musical terms is that their meaning is always adverbial, even when an adverbial form is not used, as, for example, **adagio** (*very*) *slow*, which is intended to mean (*play or sing*) *very slowly*. You will realize later that **andante**, *moderately, almost slow*, is a Present Participle.

Attention is drawn to this to show how flexible Italian can be in making use of other forms to convey an adverbial meaning.

You have already been given some of the commonest adverbs and adverbial phrases and, as these are *always invariable* and of great utility in conversation and reading, some further aspects of adverbs and adverbial phrases are dealt with now. All these words and phrases should first be learnt as vocabulary, as their use is straightforward.

**Primieramente**, *first(ly)*, and **secondariamente**, *second(ly)*, are the only ordinal numbers which take the adverbial ending **-mente**. But **primo** and **secondo** can be used as adverbs, and for all other ordinal numbers one can usually use the forms given on page 58, or, better, **in terzo luogo**, *in the third place (thirdly)*; **in quarto luogo**, *in the fourth place (fourthly)*, and so on.

**EMPHASIS:** This can be expressed by placing the adverb at the beginning of a sentence or clause: **Felicamente arrivo a tempo**, *happily I arrive in time*. Otherwise, you will remember (page 69) that the adverb is normally placed after the verb:

**non parlo bene, I don't speak well; in Parigi si parla molto italiano, in Paris much Italian is spoken (Italian is spoken very much).**

PLACE AFTER PAST PARTICIPLE: In compound Tenses the adverb usually comes after the Past Participle. Thus:

**Quel politico ha parlato molto male.** That politician has spoken very badly.

**Abbiamo parlato spesso di Lei.** We have often spoken of you.

In Italian it is preferable to keep the auxiliary and the Past Participle together, whereas in English the adverb often comes between them, as in the last example.

The adverb **bene, well**, changes to **benino, pretty well, fairly well**, and to **benone, very well, fine**. Thus:

**Come sta Lei?** How are you?

*Answer: Benino or Benone as the case may be.*



—Mani in basso!

# LIST OF ADVERBS: FOR REFERENCE

Continued from pages 70-72.

## Affirmation and Negation

\***appunto**, exactly

\***soprattutto**, above all, especially

**non . . . già**, not yet, not even

\***finalmente**, finally

\***non . . . ancora**, not yet

**primo, -a di tutto**, first of all

\***non . . . mica**, not at all, certainly not

## Doubt

**pressochè**, almost

## Manner

Some adverbs with the ending **-oni**:

**ruzzoloni**, rolling

**tentoni**, gropingly

**bocconi**, face downwards

**tastoni**, by feeling

**carponi**, on all fours

**cavalcioni**, astride

**penzoloni**, dangling

**ginocchioni**, kneeling

And note:

\***così**, thus

**talmente**, to such an extent

\***come**, as, how

**comunque**, in whatever manner

## Quantitative

**in più**, more, above

**eziandio**, even

**alquanto**, some, a little

**pure anco**, even yet

\***moltissimo**, very much

**nonchè**, also, as well as

\***pochissimo**, very little

## Place

\***qua**, here

**quindi**, from here, therefore

**di qua**, on this side of

**quivi**, there

**di qui**, hence

**colà**, there



<b>costi</b> , there (near person spoken to)	<b>*vicino</b> , neighbouring
<b>*lontano</b> , far, distant	<b>entro</b> , within
<b>*ivi, vi</b> , there	<b>*ci</b> , there
	<b>ognidove</b> , everywhere

*Time*

<b>*allora</b> , then, now	<b>testè</b> , lately
<b>adesso</b> , now	<b>*tardi</b> , late, slowly

*Miscellaneous*

<b>a mente</b>	} by heart	<b>*a caso</b> , by chance
<b>a memoria</b>		<b>in furia</b> , in a great hurry
<b>*di rado</b> , seldom		<b>*a stento</b> , with difficulty
<b>*d'ordinario</b> , usually, as a rule		<b>per fortuna</b> , fortunately
<b>*adesso adesso</b> , by and by		<b>*appena</b> , hardly, scarcely
<b>alla muta</b> , dumbly		<b>tutt'al più</b> , at the most
<b>*di fuori</b> , outside		<b>apposta</b> , on purpose
<b>ad alta voce</b> , loudly		<b>con prudenza</b> , prudently
<b>del tutto</b> , at all		<b>con comodo</b> , leisurely
<b>*a buon mercato</b> , cheaply		<b>di sbieco</b> , crookedly
<b>*in fretta</b> , in haste		<b>*di cuore</b> , heartily

Those marked \* should be memorized first.

*Consulate: Passports*

<b>il consolato italiano</b>	<b>il banco</b> , desk
<b>il consolato inglese</b>	<b>i dati</b> , data
<b>il turista</b> , tourist	<b>il nome</b> , name
<b>il segretario, -a</b> , secretary	<b>l'indirizzo</b> , address
<b>il portiere</b> , doorkeeper	<b>la nazionalità</b> , nationality
<b>il passaporto</b> , passport	<b>la data di partenza</b> , date of leaving
<b>il visa</b> } visa	<b>la nascita</b> , birth
<b>il visto</b> }	<b>il luogo</b> , place
<b>il documento</b> } document(s)	<b>la durata</b> , duration
<b>i documenti</b> }	<b>la permanenza</b> , stay, sojourn
<b>l'imposta</b> } tax (stamp)	
<b>la tassa</b> }	

<b>la destinazione</b> , destination	<b>il giorno festivo</b> , public holiday
<b>l'ingresso</b> , entrance	
<b>l'uscita</b> , exit	<b>la festa nazionale</b> , national holiday
<b>aperto</b> , open	<b>la sala d'aspetto</b> , waiting-room
<b>chiuso</b> , closed	
<b>chiuso dalle . . . alle . . .</b> , closed from . . . to . . .	<b>l'ascensore</b> , lift, elevator

**Avrei intenzione di fare un viaggio in Italia.** I intend to go on a trip to Italy.

**Ho un passaporto americano, inglese.** I have an American, English passport.

**Vorrei viaggiare in Italia.** I want to go to Italy.

**Vorrei fare una vacanza.** I wish to have a holiday.

**Dov'è il consolato inglese?** Where is the English (British) Consulate?

**Mi bisogna\* un visto per Italia?** Do I require a visa for Italy?

**A che ora si apre il consolato?** At what time does the Consulate open?

**A che ora si chiude?** At what time does it close?

**Esiste qualche difficoltà per viaggiare?** Is there any difficulty about travelling?

**Voglio dire difficoltà di documenti.** I mean difficulties about documents.

**Assolutamente nessuna.** None at all.

**Si bisogna\* una fede di nascita?** Is a birth certificate necessary?

**No, Signore, solamente il passaporto.** No sir, only the passport.

**Eccolo!** Here it is.

**Quando pensa partire?** When are you thinking of leaving?

**La prossima settimana.** Next week.

**Fra tre settimane.** Within three weeks.

**Devo riempire questo modulo?** Must I fill in this form?

**Sì, Signore, con tutt'i dati.** Yes, sir, with all the information.

**Quanto tempo si fermerà in Italia?** How long will you remain in Italy?

\* Or: Mi abbisogna . . .

**Conto stare tre settimane.** I reckon to stay three weeks.  
**A che luogo si dirige?** What part are you making for?  
**Andiamo a Roma.** We are going to Rome?  
**Solamente a Roma?** Only to Rome?  
**Vorrei andare a Napoli.** I should like to go to Naples.  
**I suoi documenti sono in regola.** Your documents are in order.  
**Mille grazie, signor console.** Very many thanks, Mr. Consul.  
**Prego, Signore.** Not at all, sir.

## LETTURA

### LA TRIENNALE DI MILANO

**Esposizione internazionale delle arti decorative ed industriali moderne e dell'architettura moderna**  
*international exhibition of modern decorative and industrial arts and of modern architecture*

**La Triennale di Milano è la più grande esposizione del mondo delle arti decorative ed industriali moderne e dell'architettura moderna. La Triennale invita i cittadini di ogni paese alla sua manifestazione che, dopo un felice esperimento più che trentennale, intende portare il suo contributo allo studio e alla soluzione dei problemi artistici in intimo nesso con quelli tecnici ed economici. La Triennale che ha posto a base del suo programma i seguenti temi: relazione fra le arti, architettura con-**  
*The Milan Triennial is the biggest exhibition in the world of modern decorative and industrial art and modern architecture. The Triennial invites (the) citizens of every country to its exhibition (show) which, after a happy experience (of) more than thirty years, intends to carry its contribution to the study and solution of artistic problems intimately linked with those (that are) technical and economic. The Triennial (which) has placed at the base of its programme the following themes: relation between the arts, con-*

**temporanea, abitazione, produzioni d'arte e «Industrial temporary architecture, dwelling-house(s), art production and Industrial Design», presenterà le proprie mostre nel Palazzo dell'Arte e nel suo splendido parco.**  
*Design, (and) will present the relevant show in the Palace of Art and in its splendid park.*

## NOTES

**la mostra,** display, show  
**l'architettura contemporanea,**  
 contemporary architecture  
**la mostra delle sculture all'aperto,** display of sculpture in the open  
**le mostre dei concorsi per tes-**

**suti stampati, merletti, alabastro,** shows of competitions for printed fabrics, lace, alabaster  
**La Triennale — L'Esposizione triennale,** The Triennial Exhibition (of Milan).

## § 5. Learning from Radio—Italian and Other Programmes: Wavelengths—The Arts: Vocabulary—LA NUOVA RADIO VATICANA

On page 99 emphasis was placed on the importance of radio broadcasts for practice in listening to spoken Italian, not only in the interests of the self-taught but of all students of the language. It is not difficult to see why. In these broadcasts, which include TV (**la televisione**, not always receivable outside Italy), the listener has a choice of programmes and can hear a great variety of voices. He or she will probably be content to begin with by listening to the News (**le notizie**, also called **Giornale radio**) or Weather Bulletins (**Previsioni del tempo**) until he becomes accustomed to the sounds and rhythms of native speakers from different parts of Italy. Gradually confidence is gained until one can begin to listen to a play, usually found in a programme with the title **Teatro**. Besides, there are many Talks on diverse subjects of interest, each with its own title (as **Oggi in Vetrina**, *To-day in Vetrina*, **Novità librerie**, *News about books*, etc.). These are all useful for the student of the language. It need hardly be said that the Italians do not neglect entertainment, and here is relief in interludes which embrace everything from Grand Opera to the latest jazz.



There is in Italy a three-network system for sound-broadcasting, the object being to cater for the requirements of all types of listeners. And then there is **Radio Vaticana**, Vatican Radio, which is quite separate. The three-network system broadcasts the following programmes:

**PROGRAMMA NAZIONALE:** from 6:40 a.m. until midnight, a very varied general programme with News, Weather Bulletins, Talks, Music, Occasional Plays, Cabaret, etc.

**SECONDO PROGRAMMA:** from 9.00 to 23.30 (all programmes use the 24-hour clock), Italian Time (**Ora Europa Centrale**), with News and **Ultime Notizie** at 21.00 o.

**TERZO PROGRAMMA:** from 19.00 to 23.05 with **il Giornale del Terzo** described as **Note e corrispondenze sui fatti del giorno**, which embraces news plus a commentary, and **Ultime Notizie** at 21.00.

**RADIO VATICANO** stands in a class by itself, broadcasting in Italian at 14.30 (**Radiogiornale**), **Trasmissione estere** at 15.00 and **Orizzonti cristiani** at 21.15. This station also broadcasts Talks on subjects of interest: on Christian and other philosophy, thoughts, selections from suitable music, films, etc., all of special interest to Roman Catholic listeners. **Radio Vaticana** is highly efficient, and it broadcasts in many languages. See page 145 for wavelengths and kilocycles.

The list on the following two pages gives the United States radio stations (and their wavelengths) which broadcast Italian language programs. (Figures in parentheses indicate the number of hours devoted to Italian programs at each station.) If you tune in on stations in Italy by short wave, note that Italian time is normally six hours later than United States time and is one hour later than English time. (See *Table of Comparison of Times for European Countries* on page 146.) The British Broadcasting Corporation and the Voice of America (American Information Service) also broadcast some of their programs in Italian.

## U.S. STATIONS WITH ITALIAN PROGRAMS

**Arizona**—Phoenix: KONI, 1400 kc. (1)  
**California**—Berkeley: KRE, 1400 kc. (14); Burbank: KBLA, 1490 kc. (7); Fresno: KGST, 1600 kc. (1); Inglewood: KTYM, 1460 kc. (1); Merced: KYOS, 1480 kc. (1); Modesto: KFIV, 1360 kc. (1); Monterey: KMBY, 1240 kc. (1); Oakland: KWBR, 1310 kc. (4¼); Ontario: KOCS, 1510 kc. (1); Pasadena: KALI, 1430 kc. (1½); San Jose: KLOK, 1170 kc. (1); Santa Barbara: KIST, 1340 kc. (3), KTMS, 1250 kc. (1); Stockton: KRAK, 1140 kc. (2)  
**Connecticut**—Ansonia: WADS, 690 kc. (1½); Bridgeport: WNAB, 1450 kc. (1); Bristol: WBIS, 1440 kc. (1); New Britain: WHAY, 910 kc. (19); New London: WNLC, 1490 kc. (1); Norwalk: WNLK, 1350 kc. (3); Norwich: WICH, 1310 kc. (2); Stamford: WSTC, 1400 kc. (2); Torrington: WBZY, 990 kc. (7); Waterbury: WTOR, 1490 kc. (3½); Waterbury: WATR, 1320 kc. (3), WWCO, 1240 kc. (2)  
**Delaware**—Wilmington: WTUX, 1290 kc. (1)  
**District of Columbia**—Washington: WOL, 1450 (2½)  
**Florida**—Miami: WMIE, 1140 kc. (3½); Tampa: WWTB, 1300 kc. (5)  
**Illinois**—Chicago: WEDC, 1240 kc. (?), WGES, 1390 kc. (7), WHFC, 1450 kc. (2½), WSBC, 1240 kc. (8½); Oak Park: WOPA, 1490 kc. (12); Rockford: WROK, 1440 kc. (½)  
**Indiana**—Hammond: WJOB, 1230 kc. (1); South Bend: WJVA, 1580 kc. (2)  
**Iowa**—Des Moines: KWDM, 1150 kc. (1)  
**Louisiana**—Shreveport-Boissier City: KBCL, 1220 kc. (½)  
**Maryland**—Baltimore: WBMD, 750 kc. (1½)  
**Massachusetts**—Boston: WBOS, 1600 kc. (33½); Fall River: WALE, 1400 kc. (1); Framingham: WKOX, 1190 kc. (1); Haverhill: WHAV, 1490 kc. (1); Lynn: WLYN, 1360 kc. (2); Medford: WHIL, 1430 kc. (½); North Adams: WMNB, 1230 kc. (1); Pittsfield: WBEC, 1420 kc. (1); Southbridge: WESO, 970 kc. (1); Westfield: WDEW, 1570 kc. (1); Worcester: WORC, 1310 kc. (1)  
**Michigan**—Detroit: WJLB, 1400 kc. (6); Ishpeming: WJPD, 1240 kc. (1)  
**Missouri**—St. Louis: WEW, 770 kc. (½)  
**New Jersey**—Atlantic City: WMID, 1340 kc. (1); Camden: WCAM, 1310 kc. (2); South Orange: WSOU (FM), 98.5 mc. (½); Trenton: WTNJ, 1300 kc. (1), WTTM, 920 kc. (½); Vineland: WDVL, 1270 kc. (2)



## U.S. STATIONS WITH ITALIAN PROGRAMS (Cont.)

**New York**—Amsterdam: WCSS, 1490 kc. (1); Binghamton: WKOP, 1360 kc. (½); Buffalo: WWOL (FM), 104.1 mc., (AM), 1120 kc. (3); Glens Falls: WWSC, 1450 kc. (½); Gloversville: WENT, 1340 kc. (1½); Ithaca: WTKO, 1470 kc. (1); Jamestown: WJOC, 1340 kc. (1¼); Little Falls: WLFH, 1230 kc. (7); New York: WBNX, 1380 kc. (12), WFUV (FM), 90.7 mc. (1¼), WHOM, 1480 kc. (20), WOV, 1280 kc. (63); Niagara Falls: WHLD, 1270 kc. (6½); Owego: WEBO, 1330 kc. (1); Patchogue: WPAC, 1580 kc. (½); Poughkeepsie, WEOK, 1390 kc. (1); Rochester: WSAY, 1370 kc. (2); Utica: WIBX, 950 kc. (½), WRUN, 1150 kc. (5)

**Ohio**—Akron: WADC, 1350 kc. (½); Bellaire: WTRX, 1290 kc. (½); Cleveland: WDOK, 1260 kc. (1), WJMO, 1540 kc. (1), WSRS (FM), 95.3 mc., (AM), 1490 kc. (½); Columbus: WOSU, 820 kc. (1½); Massillon: WTIG, 990 kc. (1); Steubenville: WSTV, 1340 kc. (2)

**Oregon**—Astoria: KVAS, 1230 kc. (¾); Corvallis: KOAC, 550 kc. (45); Portland: KWJJ, 1080 kc. (1)

**Pennsylvania**—Allentown: WKAP, 1320 kc. (½); Altoona: WVAM, 1430 kc. (½); Barnesboro: WNCC, 950 kc. (1); Beaver Falls: WBVP, 1240 kc. (½); Canonsburg: WCNG, 540 kc. (1); Charleroi: WESA, 940 kc. (1); Erie: WLEU, 1450 kc. (2); Farrell: WFAR, 1470 kc. (1); Franklin: WFRA, 1430 kc. (½); Greensburg: WHJB, 620 kc. (1); Latrobe: WTRA, 1480 kc. (1); McKeesport: WMCK, 1360 kc. (1); New Kensington: WKPA, 1150 kc. (½); Philadelphia: WJMJ, 1540 kc. (20); Pittsburgh: WAMO, 860 kc. (½), WPIT, 730 kc. (6½); Pittston: WPTS, 1540 kc. (8); Scranton: WSCR, 1320 kc. (1); Williamsport: WLYC, 1050 kc. (½)

**Rhode Island**—Cranston: WLOV (FM), 99.9 mc. (7); Pawtucket: WPAW, 550 kc. (7); Providence: WRIB, 1220 kc. (18); Westerly: WERI, 1230 kc. (1½); West Warwick: WWRI, 1450 kc. (1)

**Texas**—El Paso: KOYE, 1150 kc. (1)

**Vermont**—Montpelier-Barre: WSKI, 1240 kc. (1); Rutland: WHWB, 1000 kc. (1)

la radio, radio in general or radio set.  
l'altoparlante, loud speaker.  
il programma, programme.  
la presa di terra, earth.  
la selettività, selectivity.  
l'interferenza, interference.  
l'evanescenza, fading.  
la riproduzione, reproduction.

l'apparecchio (radio), radio set.  
l'ascoltatore, listener.  
l'antenna, or l'aereo, aerial.  
la stazione (trasmittente), station.  
i disturbi, disturbances, atmospheric.  
l'annunciatore, announcer.  
la fedeltà, fidelity.  
il segnale orario, time signal.

## TELEVISIONE ITALIANA

### CANALI

A (0)	- Mc/s 52,5-59,5
B (1)	- Mc/s 61-68
C (2)	- Mc/s 81-88
D (3)	- Mc/s 174-181
E (3a)	- Mc/s 182,5189,5
F (3b)	- Mc/s 191-198
G (4)	- Mc/s 220-207
H (5)	- Mc/s 209-216

## RADIO VATICANA

(Kc/s. 1529 - m. 196; Kc/s. 6190 - m. 48,47; Kc/s. 9646 - m. 31,10)  
14,30 Radiogiornale - 15 Trasmissioni estere - 21,15 Orizzonti cristiani: Notiziario - «Mondo femminile» settimanale della donna - Pensiero della sera.

## Nocturne from Italy

23.15-06.40 Daily Varied Musical Programme; News at 1; 2; 3; 4; 5; 6. Me 355

Possible changes in times and wavelengths will be notified during transmissions.

12.91 meters = 21.56 Mc/s	31.15 meters = 9.63 Mc/s
16.85 " = 17.80 "	31.33 " = 9.57 "
16.88 " = 17.77 "	41.15 " = 7.29 "
16.91 " = 17.74 "	41.24 " = 7.27 "
19.48 " = 15.40 "	49.50 " = 6.06 "
19.58 " = 15.32 "	49.92 " = 6.01 "
19.64 " = 15.12 "	50.34 " = 5.96 "
25.20 " = 11.90 "	355 " = 845 Kc/s
30.90 " = 9.71 "	



The three National Programmes of the RAI are broadcast on short waves as well as on medium waves.

## Hours of transmission and the wavelengths.

	Daily	Hour	Wavelength
1st Programme	Holidays	6.40-11; 12-24.10	approx. 49.50 meters = 6.06 Mc/sec.
	Weekdays	6.40-9; 11-14.30; 16.20-24.10	31.53 " = 9.515 "
2nd Programme	Holidays	8.30-12; 13-23.30	41.81 " = 7.175 "
	Weekdays	9-11; 13-23.30	
3rd Programme	Holidays	16-18.30; 19-24 approx.	75.09 " = 3.995 "
	Weekdays	19-24 approx.	



TABELLA DI COMPARAZIONE DELLE ORE PER I PAESI EUROPEI

		ORA NORMALE	ORA LEGALE
 2° FUSO ORARIO	<b>ORA EUROPA OCCIDENTALE</b> (H. E. OCC.)	PORTOGALLO INGHILTERRA dal 6-X-1957	
	 2° FUSO ORARIO	<b>ORA EUROPA CENTRALE</b> (H. E. C.)	AUSTRIA - • BELGIO CECOSLOVACCHIA DANIMARCA - • FRANCIA GERMANIA - ITALIA • LUSSEMBURGO - NORVEGIA • PAESI BASSI - POLONIA • SPAGNA-SVEZIA-SVIZZERA JUGOSLAVIA INGHILTERRA fino al 5-X-1957

*Change of Wavelengths, etc.:* Wavelengths and Hours of Transmission are liable to change. The nearest Italian Consulate, or **Radio Italiana, Via del Babuino 9, Roma**, will supply information. A weekly **RADIOCORRIERE**, published by Radio Italiano, gives full details of all programmes. It corresponds to the *Radio Times*, published by the B.B.C.

#### The Arts: Vocabulary

<b>l'arte</b> (f.), art	<b>il colore</b> , color
<b>le arti</b> , the arts	<b>chiaro</b> , light
<b>la pittura</b> , painting, paint	<b>oscuro</b> , dark
<b>il pittore, la pittrice</b> , painter	<b>chiaroscuro</b> , monochrome
(m. & f.)	(also light and shade)
<b>il quadro</b> , picture	<b>il rilievo</b> , relief
<b>l'acquarello</b> , water-colour	<b>il bassorilievo</b> , bas-relief
<b>a olio</b> , in oil(s)	<b>l'altorilievo</b> , haut-relief
<b>l'acquaforte</b> (f.), etching	<b>il dilettante</b> , dilettante
<b>l'incisione</b> (f.), engraving	<b>il busto</b> , bust
<b>lo schizzo</b> , sketch	<b>la statua</b> , statue
<b>il disegno</b> , drawing, design	<b>il gruppo</b> , group
<b>il disegnatore</b> , draftsman	<b>la colonna</b> , column
<b>la scultura</b> , sculpture, (also piece of sculpture)	<b>la torre</b> , tower
<b>lo scultore</b> , sculptor (also carver)	<b>il campanile</b> , bell-tower
	<b>l'architettura</b> , architecture
	<b>l'architetto</b> , architect

#### Colours: il colore (-i)

**verde**, green  
**grigio**, gray  
**\*marrone**, brown  
**nero**, black  
**turchino, azzuro**, blue  
**rosso**, red

**\*rosa**, rose  
**bianco**, white  
**giallo**, yellow  
**paonazzo**, purple, violet  
**cupo**, somber, dark  
**castagno**, brown

#### Churches

**la chiesa**, church  
**la cura**, priest's house  
**la basilica**, basilica  
**il duomo**, cathedral  
**la cattedrale**, cathedral  
**la cappella**, chapel  
**l'oratorio**, oratory  
**la pieve**, principal parish church  
**la certosa**, Carthusian monastery

**il sacrario**, sacristy  
**la chiesuola**, small country church  
**il santuario**, sanctuary  
**il tempio**, temple  
**la collegiata**, collegiate church  
**il monastero**, monastery  
**il convento**, convent (or monastery)  
**la Messa**, Mass

What is given above is intended only as first aid for tourist or traveller. Each of the arts has a rich vocabulary of its own. For Music see pages 132-133.

\* These adjectives are invariable.

## LA NUOVA RADIO VATICANA

La nuova stazione radio vaticana è entrata in funzione domenica mattina (3 Novembre 1957) alle 10.30, con una breve cerimonia che è stata ripresa dalle radio di tutto il continente e dalla TV italiana. Voluto da Pio XII, che fin dall'inizio del suo pontificato ha sempre avuto particolarmente a cuore il problema della radiodiffusione e realizzato in gran parte con le offerte dei fedeli di tutto il mondo, il nuovo centro trasmittente è stato inaugurato dallo stesso Pontefice. Dopo aver pronunciato le brevi parole di una benedizione da Lui composta appositamente per la circostanza, Pio XII si è accostato al tavolo di commutazione situato al centro della sala e, premendo uno dopo l'altro tre pulsanti, ha dato il via ai tre trasmettitori: uno a onde medie della potenza di 120 kW, che irradierà le trasmissioni vaticane in Italia, per un raggio di circa 200 chilometri intorno a Roma; uno a onde corte di 100 kW (offerto dai fedeli di Olanda) e un altro, ancora a onde corte composto di due piccoli trasmettitori di 50 kW l'uno, che serviranno per le emissioni dirette alle altre regioni d'Italia e all'estero.

La singolarità del nuovo complesso, che sorge a Ponte Galeria, sulla via braccianese, a una ventina di chilometri da Roma, in un'area già di proprietà del Collegio germanico e ora dichiarata extraterritoriale, sta nella efficienza e nella funzionalità perfetta delle sue attrezzature: le ha studiate una grande impresa tedesca, che si è valsa dei più moderni risultati della scienza radiofonica per creare un complesso assolutamente inedito. Dall'edificio centrale partono infatti in tre direzioni diverse, tre file di torri a traliccio, di altezza variabile fra i 34 e i 54 metri; e nello spazio intercorrente fra le singole torri si stendono le antenne: ventuno antenne, esattamente (sette per ogni fila) a cortine di dipoli orizzontali, per lunghezze d'onda di m. 49, 41, 31, 25, 19, 17, 13 e 11.

Tale sistema permette di regolare perfettamente la direzione delle emissioni che la radio vaticana prepara in tante lingue diverse per tutti i paesi del mondo, in modo da far giungere a ciascuno la voce del Papa, e della Chiesa.

**RADIOCORRIERE**

*The new Vatican radio station (has) entered into activity on Sunday morning (3rd November 1957) at 10.30 with a brief ceremony which has been taken up by the radio (stations) of the whole continent and by Italian TV. Desired by Pius XII, who even from the beginning of his pontificate has always had particularly at heart the problem of radiodiffusion and achieved in great part by the offerings of the faithful of the whole world, the new transmitting centre has been inaugurated by the same Pontiff. After having pronounced the brief words of a benediction composed by himself appositely for the circumstance(s), Pius XII sat (down) at the broadcasting table situated in the centre of the hall and, pressing one after another three buttons (switches), has given the way to three transmitters: one of medium wave with (the) power (of) 120 kilowatts, which will send out the Vatican transmissions in Italy on a radius of about 200 kilometres around Rome; one of short wave of 100 kilowatts (offered by the faithful of Holland) and another, also on short wave, consisting of two small transmitters of 50 kilowatts each, which will serve for the direct emissions to the other regions of Italy and abroad.*

*The singular feature of the new whole (radio station), which rises at Ponte Galeria, on the Via Bracciano, at (some) twenty kilometres from Rome, in an area already property of the German College and now declared extraterritorial, is (lies) in the efficiency and perfect functioning (qualities) of its equipment(s): they have been studied (worked out) by a great German enterprise, which has used the most modern results in radiophonic science to create a whole absolutely new. From the central building indeed (in fact) spread out in three different directions, three rows of network towers of variable heights between 34 and 54 metres; and in the intermediate space between the single towers the antennae extend: twenty-one antennae, exactly (seven for each row) with a curtain of horizontal posts, for wavelengths of 49, 41, 31, 25, 19, 17, 13 and 11 metres.*

*Such a system permits perfect regulation of the direction of the emissions which Vatican radio prepares in so many diverse languages for all the countries of the world, so as to make the Pope's voice and that of the Church reach each one.*

**RADIOCORRIERE**

3-9 November 1957.

## PART II

### THE FRAMEWORK OF THE LANGUAGE

Language is nothing but a set of human habits, the purpose of which is to give expression to thoughts and feelings... linguistic intercourse takes place not in isolated words as we see them in dictionaries, but by connected communications, chiefly in the form of sentences.

*Jespersen*

**BEFORE PROCEEDING TO PART II YOU SHOULD FEEL  
FAIRLY CONFIDENT THAT YOU KNOW PART I.**



## HOW TO STUDY PART II

1. In general, follow the advice given on page 2 for Part I. This applies especially to self-taught learners.
2. Pay particular attention to all Reading Matter. Always read the Italian over once or twice *before looking at the translation* and do your best to make sense of it. Then read the translation *to make sure of the sense*. Next, go over it once very carefully, comparing text and translation, until you know every meaning. Make a list of new words. Finally, read over the Italian text without thinking of the English, so that you are thinking in Italian.

MAKE A POINT OF GOING BACK OVER ALL READING MATTER UNTIL YOU ARE QUITE CONFIDENT THAT YOU CAN READ AND UNDERSTAND IT ALL WITHOUT DIFFICULTY.

3. Take the grammar easily. Do not proceed until you understand. Revise constantly. Memorize all new words and all examples.
4. Never forget that language does not consist of grammar or of isolated words, but of connected communications, chiefly in the form of sentences. These sentences represent *habits of speech*. Reading Matter exemplifies them in a form you can study at your leisure. By listening to radio, you hear them in rapid action. Speak Italian as often as you can.

GRAMMAR IS THEORY—READING AND RADIO LISTENING PROVIDE THIS THEORY IN PRACTICE.

## LESSON V

§ 1. *The Verb—Forms of the Verb—Parts of the Verb Which Must Be Known—Full Conjugation of ESSERE—Gender of Past Participle—Change of Stressed Syllables in ESSERE—Laundry: List and Phrases—Radio Broadcasts in Italian—Continuous Reading—Your First Italian Author—I PROMESSI SPOSI* 1

A VERB is a word which tells what *is* or *is done*: the part of speech which expresses a *state* or an *action*. The Italian Verb varies in form for persons, number, and tense. These forms are grouped for convenience in "moods" which indicate the nature of the state or action. Thus:

I. **The Infinitive Mood**, which indicates the action without reference to person or number, as when we say *to be*, *to have*, *to sing*. Italian Infinitives end in **-are**, **-ere**, or **-ire**: **parlare**, *to speak*; **credere**, *to believe*; **finire**, *to finish*.

II. **The Indicative**, which is the mood of *certainty*, of statement of fact, as when we say *I go*, *he spoke*, *she sat down*, etc.

III. **The Subjunctive**, which is the mood of *doubt*, *uncertainty*, *wish*: as in, *I may go*, *he said that he might come*, it was not certain *that he would come*, etc.

IV. **The Conditional**, which expresses *an action of a subordinate nature* depending on one of certainty, as when we say: *You will progress if you would study well*.

V. **The Imperative**, which gives a *command*. *Do that*. *Stop talking*.

VI. **The Participles**, Present and Past. These might be called "verbal adjectives" because they can have the nature of both Verb and Adjective, as in the English words *loving* (Present Participle) and *loved* (Past Participle). The Italian Present Participle is less frequently employed than



is its English equivalent, except when it is used as a real Adjective. Instead, in Italian the Gerund is used.

VII. The **Gerund**, which in intransitive verbs has the function of a Noun, as in "fond of *sleeping*", and in transitive Verbs retains the functions of a Verb, as in "fond of *playing games*". Italian Gerunds end in **-ando** for **-are** verbs, **-endo** for **-ere** and **-ire** verbs.

*Note:* an intransitive Verb is one in which the action stops with the doer, a transitive Verb passes the action from the doer on to some other person or thing. *I sleep* is intransitive. *I play chess*, *play* is transitive.

In addition to this general classification, the Indicative has Tenses (Present, Past, Future, etc.), and so also has the Subjunctive. The uses of the latter will be dealt with more fully on page 282. The learner need not ever attempt to use the Subjunctive at this stage, but he ought to be able to recognize a Subjunctive when he sees one.

**PARTS OF THE VERB WHICH MUST BE KNOWN:** It is desirable to know the parts of the two Auxiliary Verbs **ESSERE** and **AVERE**, though they need not all be mastered at once. As will be seen, they are used in forming the compound tenses of all Verbs. But the learner *must* know certain parts of *all* Italian Verbs. He must know:

(1) The **Infinitive**: **COMPRARE**, *to buy*.

(2) The **Present Tense**, Indicative, which has three equivalents in English. Take the verb **COMPRARE**, *to buy*. The Present Tense is given in full on page 173, but in the First Person Singular **compro** means *I buy*, *I am buying*, and *I do buy*; and so on throughout the tense. This must never be forgotten.

(3) The **Imperfect Tense**, Indicative, which is used for a continuous or habitually repeated action in the past. It has also three equivalents in English. For example, the Italian **compravo** can mean *I bought*, *I was buying*, *I used to buy*. This also is important to remember.

(4) The **Past Definite**, Indicative, which represents a past, "definite" action, one that has been completed.

Thus: **comprai** means *I bought*, *I did buy* (on such and such an occasion).

(5) The **Simple Future Tense**, Indicative, which corresponds to both the English *I shall* or *I will* forms. Thus: **comprerò** = *I shall* or *will buy*.

(6) The **Past Participle**, which in meaning usually corresponds to the English Past Participle ending in **-ed** or **-t**. Thus: **comprato**, *bought*. This is a most useful form in Italian, because, with the aid of an auxiliary Verb, it is used to form compound tenses. For example: **io ho comprato**, *I have bought*.

(7) The **Gerund**: The difference between the Italian Gerund and Past Participle will be more fully explained on page 272. It should meanwhile be noted that in the Verb **AVERE** there is a form **avendo** for the Gerund and one **avente** for our Present Participle. But otherwise the same form is used for both. The Italian Gerund is usually equivalent to the English Present Participle, but the Italian Present Participle is an adjectival form, like the English Present Participle used as an Adjective, as in "*the singing kettle*." **Essere** has only the Gerund form.

Italian verbs are mostly regular; that is, they form their tenses in accordance with certain fixed rules which can be learnt. There are also "irregular" Verbs which do not follow these rules; they will be dealt with fully later. But there are the two auxiliaries **avere** and **essere** which are irregular and must be mastered as soon as possible, because they are in themselves in common use, and they are used to make compound tenses of other verbs.

Note that in the conjugations of the auxiliary Verbs which follow, the parts to be mastered first are those stated above, with the Gerund, which is nearly always regular. Some of the tenses are already known, and are given again to complete the picture.

**IT IS DESIRABLE TO GO OVER ALL THIS PART ABOUT VERBS SEVERAL TIMES UNTIL THE PRINCIPLES ARE KNOWN, AND TO KNOW THE AUXILIARIES THOROUGHLY BEFORE PROCEEDING TO THE GENERAL TREATMENT OF REGULAR VERBS.**



The full conjugation of the auxiliary Verbs **ESSERE** and **AVERE** will be given first, because these are the two commonest Verbs in the language, and are used not only in their basic sense but to form compound tenses of all verbs, and secondly, because it is desirable for the learner to have a picture of this full conjugation in his mind, even although some of the tenses given here are hardly ever used in speech and not often met in reading. Only those parts of these verbs that are marked with an asterisk \* need be memorized at this stage. First read the conjugation and then glance at page 277, §2.

\* *Infinitive*: **ESSERE**, to be

\* *Past Infinitive*: **essere stato**, to have been

#### Participles

*Present*: **ente**, being (*very seldom used, and then as noun*)

\* *Past*: **stato**, been

#### Gerunds

\* *Present*: **essendo**, being

\* *Past*: **essendo stato**, having been

#### Indicative

##### \* Present

###### SING.

1. **io sono**, I am
2. **tu sei**, thou art
3. **egli è**, he is †

###### PLUR.

1. **noi siamo**, we are
2. **voi siete**, you are
3. **essi sono**, they are †

##### \* Imperfect

1. **io ero**, I was, used to be
2. **tu eri**, thou wert
3. **egli era**, he was

1. **noi eravamo**, we were
2. **voi eravate**, you were
3. **essi erano**, † they were

##### \* Past Definite

1. **io fui**, I was
2. **tu fosti**, thou wert
3. **egli fu**, he was

† Do not forget that the Third Person Singular and plural of all tenses are used for **YOU**, with **LEI** and **LORO**.

1. **noi fummo**, we were
2. **voi foste**, you were
3. **essi furono**, † they were

##### \* Simple Future

1. **io sarò**, I shall, will be
2. **tu sarai**, thou shalt, wilt be
3. **egli sarà**, he will be

1. **noi saremo**, we shall, will be
2. **voi sarete**, you will, shall be
3. **essi saranno**, they will, shall be

##### \* Perfect

1. **io sono stato** (a), I have been
2. **tu sei stato** (a), thou hast been
3. **egli è stato** (a), he has been

1. **noi siamo stati** (e), we have been
2. **voi siete stati** (e), you have been
3. **essi sono stati** (e), they have been

#### Pluperfect (1)

1. **io ero stato** (a), I had been
2. **tu eri stato** (a), thou hadst been
3. **egli era stato** (a), he had been

1. **noi eravamo stati** (e), we had been
2. **voi eravate stati** (e), you had been
3. **essi erano stati** (e), they had been

#### Pluperfect (2)

1. **io fui stato** (a)
2. **tu fosti stato** (a)
3. **egli fu stato** (a)

1. **noi fummo stati** (e)
2. **voi foste stati** (e)
3. **essi furono stati** (e)

I had been,  
etc., as  
pluperfect  
(1)

#### Future Anterior

1. **io sarò stato** (a)
2. **tu sarai stato** (a)
3. **egli sarà stato** (a)

1. **noi saremo stati** (e)
2. **voi sarete stati** (e)
3. **essi saranno stati** (e)

I shall,  
will have  
been,  
etc.

#### Subjunctive

##### Present

1. **Che io sia**
2. „ **tu sia**
3. „ **egli sia**

that I be, may  
be, etc.

1. **Che noi siamo**
2. „ **voi siate**
3. „ **essi siano**

##### Imperfect

1. **Che io fossi**
2. „ **tu fossi**
3. „ **egli fosse**

that I  
were,  
might  
be, etc.

1. **Che noi fossimo**
2. „ **voi foste**
3. „ **essi fossero**

##### Perfect

1. **Che io sia stato** (a)
2. „ **tu sia stato** (a)
3. „ **egli sia stato** (a)

That I  
have  
been,  
etc.

1. **Che noi siamo stati** (e)
2. „ **voi siate stati** (e)
3. „ **essi siano stati** (e)

##### Pluperfect

1. **Che io fossi stato** (a)
2. „ **tu fossi stato** (a)
3. „ **egli fosse stato** (a)

That I  
had  
been  
etc.,

1. **Che noi fossimo stati** (e)
2. „ **voi foste stati** (e)
3. „ **essi fossero stati** (e)

Note that in places one vowel is printed in contrasting type to indicate the change of stress to that syllable.

## Conditional

Present		Past	
1. io sarei	} that I should, would be, etc.	1. io sarei stato (a)	} That I should have been, etc.
2. tu saresti		2. tu saresti stato (a)	
3. egli sarebbe		3. egli sarebbe stato (a)	
1. noi saremmo	}	1. noi saremmo stati (e)	}
2. voi sareste		2. voi sareste stati (e)	
3. essi sarebbero *		3. essi sarebbero stati (e)	

## Imperative

* Present		Future †	
1. none	} now	1. none	} in the future
2. <i>sii</i> tu,* be thou		2. sarai tu, be thou	
3. <i>sia</i> colui, let him be		3. sarà colui, let him be	
1. siamo noi, let us be	}	1. saremo noi, let us be	}
2. siate voi, be (ye, you)		2. sarete voi, be (ye, you)	
3. siano essi, let them be		3. saranno essi, let them be	

The Subjunctive need not be memorized now, but should be recognizable. Excepting those tenses marked with the asterisk, the table of **essere** is given for reference. The tenses marked with the asterisk must be known—now.

**GENDER OF PAST PARTICIPLE:** It will be seen that the masculine and feminine forms of the Past Participle are given with **essere**. In this verb the Past Participle agrees in gender and number with the subject.

**CHANGE OF STRESSED SYLLABLES in ESSERE:** You have noted that one vowel in certain parts of the verb **essere** is printed in contrasting type. This is to indicate that the stress is moved to that syllable, and does not follow the general rules given on page 4 for stress. Note that the stress is usually changed in the following important parts:

\* Note that in places one vowel is printed in contrasting type to indicate the stress.

† This form is seldom used.

Third Person Plural of the Imperfect: **erano**

" " " Past Definite: **furono**

" " " Present Subjunctive: **siano**

" " " Conditional: **sarebbero**

The Third Person Plural of Present Subjunctive: **siano**.

The Imperative is similar to the Present Subjunctive, but has no First Person.

## Laundry: List and Phrases

<b>la lista del bucato</b> , laundry list	<b>i pigiama</b> , pyjamas
<b>il bucato</b> , washing, bleaching	<b>un pigiama</b> , (one) pair of pyjamas
<b>la biancheria</b> , washing, laundry	<b>l'abito (-i)</b> , dress (-es)
<b>signori</b> , gentlemen	<b>la camicetta (-e)</b> , shirt-blouse
<b>donne</b> , ladies	<b>la sottana</b> , petticoat
<b>la biancheria da donne</b> , da signori, ladies' laundry	<b>la biancheria da bambino</b> , babies' washing
<b>la camicia (-ie)</b> , shirt (-s)	<b>il lavandaio (la -a)</b> , laundryman, -woman
<b>i colletti</b> , collars	<b>in ordine</b> , in order, ready for wear
<b>i calzini da uomo</b> , socks	<b>la pulitura</b> , cleaning
<b>i fazzoletti</b> , handkerchiefs	<b>a secco</b> , dry
<b>le mutande</b> , pants	<b>la nota</b> , note
<b>i calzoncini corti</b> , short pants	<b>la roba</b> , clothes, things
<b>le calze da donna</b> , lady's stockings	<b>gli asciugamani</b> , towels
<b>la maglia (-ie)</b> , underwear	<b>pronto per . . .</b> , ready (in time) for . . .
<b>la camicia da notte</b> , night-dress	<b>staccato</b> , detached (of a button)

**Facciamo la lista del bucato.** Let's make the laundry list.

**Viene oggi il lavandaio?** Does the laundryman come to-day?

**È il suo giorno.** It's his day.

**Lei non ha delle liste del bucato?** You haven't any printed (laundry) lists?

**Ecco una lista della mia biancheria sudicia.** Here's a list of my soiled linen.



**Esamini la lista subito.** Check the list immediately.

**Voglio sapere che non ci sono sbagli.** I want to know that there are no mistakes.

**Tutto va bene. Non va bene.** It's all right. It's not right.

**Vorrei far lavare questa roba.** I want these things (clothes) washed.

**Voglio far stirare tutto.** I want everything ironed.

**Vorrei far pulire a secco . . .** I want . . . dry cleaned.

**Ne ho bisogno il più presto possibile.** I need it as quickly as possible.

**Quando l'avrò di ritorno?** When shall I have it back?

**Attaccatemi questi bottoni, per piacere.** Would you kindly sew on these buttons.

**Questi bottoni si sono staccati.** These buttons have come loose.

**Questo non è mio.** This isn't mine.

**Mancano . . .** There are missing . . .

**Vorrei verificare la lista.** I want to check the list.

**Mi rammendi queste calze, per favore.** Would you please mend these stockings.

**Questa roba va in bucato.** These things are going to be washed.

**RADIO BROADCASTS IN ITALIAN:** You have already begun to listen to Radio Broadcasts in Italian, and should by now be quite accustomed to the sounds of the language. The more you listen, the more you concentrate, the more you should understand. From now onwards you should not let a day pass without listening for at least a quarter of an hour. On pages 142-145 you will find a list of Radio Stations. Every station broadcasts News (*le notizie*) and a weather bulletin. Always listen to News. When you have gained confidence, try listening to a play. At first you may not catch very much. It will come with practice.

**CONTINUOUS READING:** Experience shows that continuous reading of a suitable work by a good writer is one of the best forms of practice for learners of a foreign language. But learners require considerable help, especially in the first stage, and no help can be better than an interlinear literal translation, which

explains each word as you go along. The particular advantage of continuous reading is that not only does the learner become accustomed to a good, pure style in the language he is learning, and takes in innumerable new words and turns of phrase, but he is also held by the story, which, if good enough, never loses interest. The self-taught student is advised to proceed as follows:

*Method:* First read the Italian text aloud slowly, disregarding the translation, and make the best you can of the general sense.

Then read over the Italian more quickly—at least twice.

Now read over the translation to get as much understanding as possible from it. Do this once, and then go over the whole piece word for word, comparing the Italian original with the literal translation, until every word and sentence is understood.

Finally, read the Italian aloud again, *thinking in the language*. If necessary, do this a few times, referring, wherever you may be doubtful of meaning, to the translation. You should in the end feel that you can follow the author almost as well as if he were writing in your own language.

#### FROM NOW ONWARDS THIS MUST BE, WITH SITUATION MATERIAL AND RADIO, YOUR PRACTICE IN THE LANGUAGE.

**YOUR FIRST ITALIAN AUTHOR:** For this highly important purpose an important Italian novel has been chosen: **I PROMESSI SPOSI**, by Alessandro Manzoni. (*Sposo* is *bride* or *betrothed*, *promesso* is *promised*, hence the title can be translated as *THE BETROTHED*.) The finally corrected Italian edition was published 1840-42. You should know that, before the appearance of this great novel, the various dialects spoken in Italy were much stronger than they now are, and Manzoni, in writing **I Promessi Sposi**, set himself the task of writing a pure style which would be accepted all over Italy. In this he succeeded. Every generation of Italians reads this book, which is a model of how such a book should be written. You will not find it nearly so difficult as you may have imagined, but take it slowly and carefully in the way recommended above. An excellent free translation by Archibald Colquhoun—easily the best in English—is published in Everyman's Library. It is always good to com-



pare such a translation with the literal version necessary here. And, when you have finished the extracts given in these Lessons, you can use the Colquhoun translation to help you to finish reading the Italian in the edition published by Le Monnier, Florence, with notes. This is the text used here. Chapter I is omitted as much too difficult. The story begins with Chapter II.

## I

## I PROMESSI SPOSI

Si racconta che il Principe di Condé dormì profondamente la notte avanti la giornata di Rocroi;<sup>1</sup> ma, in (on) the night before the morning of Rocroi: but, in primo luogo, era molto affaticato; secondariamente aveva (the) first place, he was very fatigued; secondly he had already già date tutte le disposizioni necessarie, e stabilito ciò given (made) all the arrangements necessary, and settled that che dovesse fare, la mattina. Don<sup>2</sup> Abbondio in vece which must be done (next) morning. Don Abbondio instead did non sapeva altro ancora se non che l'indomani sarebbe not yet know otherwise but that the next day would be giorno di battaglia; quindi una gran parte della notte fu (the) day of battle; hence a great part of the night was spesa in consulte angosciose. Non far caso dell'intima- spent in anxious consultations. Not to heed the rascally intima- zione ribalda, nè delle minacce, e fare il matrimonio, era tion, or the menaces, and go through with un partito, che non volle neppur mettere in deliberazione. the marriage, was a course he would not even wish to consider. Confidare a Renzo l'occorrente, e cercar con lui qualche To confide in Renzo what happened, and to seek with him some mezzo . . . Dio liberi! "Non si lasci scappar parola . . . means . . . God free us! "Do not let a word escape . . . altrimenti . . . ehm!" aveva detto un di que' bravi; e, otherwise . . . h'm!" had said one of those bravos, and, al sentirsi rimbombar quell' . . . ehm! nella mente, don on hearing resound that h'm! in his mind, Don Abbondio, non che pensare a trasgredire una tal legge, si Abbondio, not that he would think of disobeying such a law,

pentiva anche dell'aver ciarlato con Perpetua. Fuggire? regretted also having chatted with Perpetua. To flee? Dove? E poi! Quant'impicci, e quanti conti da rendere! Where? And then? How many embarrassments, and how many A ogni partito che rifutava, il pover'uomo si rivoltava nel accounts to render! At every step that he rejected, the poor man letto. Quello che, per ogni verso, gli parve il meglio o turned in the (his) bed. That which, at every step, seemed to him il men male, fu di guadagnar tempo, menando Renzo per best or the least bad, was to gain time, leading Renzo (away) by le lunghe. Si ramentò a proposito, che mancavan pochi the reins. He remembered apropos, that there lacked few days to giorni al tempo proibito per le nozze; — e, se posso tenere, the time forbidden for marriages; — and, if it were possible to hold, a bada, per questi pochi giorni, quel ragazzone, ho poi due waiting, for those few days, that big boy, I have then two mesi di respiro; e, in due mesi, può nascer di gran cose. months' respite; and, in two months, great things can be born. — Ruminò pretesti da metter in campo; e, benchè gli — He turned over pretexts to put in action; and, although they paressero un po' leggieri, pur s'andava rassicurando col might seem a little flimsy, still he went on reassuring himself with pensiero che la sua autorità gli avrebbe fatti parer di the thought that his authority would have made it seem of the giusto peso, e che la sua antica esperienza gli darebbe just weight, and that his old (long) experience would give him gran vantaggio sur un giovanetto ignorante. — Vedremo, a great advantage over an ignorant youth. — We'll see, — diceva tra sè: — egli pensa alla morosa; ma io penso — he said to himself, — he's thinking of his loved one; but I'm alla pelle: il più interessato son io, lasciando stare che thinking of my skin: the most interested am I, allowing it to be that sono il più accorto. Figliuol caro, se tu ti senti il bruciore I'm the shrewder. (My) dear son, if you feel the burning addosso, non so che dire; ma io non voglio andare di on the back, I don't know what to say; but I don't want to walk mezzo.<sup>3</sup> in the middle (of it).



## NOTES

<sup>1</sup> The battle of Rocroi, at which the Prince of Condé defeated the Spaniards in the Ardennes on 19th May 1643.

<sup>2</sup> Don, a title given to priests in Tuscany and to men of good family in Rome, Milan, and elsewhere in Italy.

<sup>3</sup> The last sentence might be freely translated: *My dear son, if you feel all hot about it, I can't say anything, but I don't want to be mixed up in it.* The Italian is rather racy, as is the Italian in much of the dialogue in this novel.

**FREE TRANSLATION:** In the above the translation is kept as closely as possible to the words of the original Italian. Naturally, such a literal translation cannot be expected to pass as literary English, which necessarily must be much freer. Here is the same passage rendered freely, so that you may see what can be legitimately made of the literal rendering:

*It is related that the Prince of Condé slept deeply on the night before the morning of the battle of Rocroi: but, in the first place he was very tired; secondly, he had already made all the necessary arrangements and settled what must be done next morning. All Don Abbondio knew, on the other hand, was that next day would be the day of battle; hence a great part of the night was spent in agonizing consultations. Not to pay attention to the rascally intimation or the menaces, and go through with the marriage, was a course he did not want even to contemplate. To confide in Renzo what happened, and to seek with him some way out . . . God forbid! "Don't let a word get out . . . otherwise . . . h'm," one of those roughs had said, and, on hearing that h'm resound in his mind, Don Abbondio, not that he would think of disobeying such a law, also regretted having chatted with Perpetua. To flee? Where to? And then what? How many difficulties, and how many accounts to clear up? At every solution that he rejected, the poor man turned over in his bed. What at each step seemed best to him, or the least evil, was to gain time, putting Renzo off the track. Apropos he remembered that in a few days would come the time when marriages were forbidden; and, if it were possible, to hold back that big boy for those few days, I then have two months' respite; and in two months great things can happen.—He turned over pretexts that could be put in action; and, although they might seem a little flimsy, still he went on reassuring himself with the thought that his authority would make up the balance and that his long experience would give him a great advantage over an ignorant youth. We'll see, he said to himself: he's thinking of his lady love, but I'm thinking of my skin. I'm the most interested party, admitting that I'm the shrewder. My dear son, if you feel all hot about it, I can't say anything, but I don't want to get mixed up in it.*

**Note:** All the interlinear translations in this book are literal and not literary or free. You will make your own free translations.

§ 2. Full Conjugation of **AVERE**—Change of Stressed Syllables in **avere**—Weights and Measures: For Reference—Sight Seeing—**I Promessi Sposi** 2

FULL CONJUGATION OF THE AUXILIARY VERB **AVERE**

\*Infinitive: **AVERE**, to have

\*Past Infinitive: **avere avuto**, to have had

Participles

Present: **avente**, having (*seldom used*)

\*Past: **avuto**, had

Gerunds

\*Present: **avendo**, having

\*Past: **avendo avuto**, having had

Indicative

* Present		* Perfect	
io ho, I have	I have had, etc.	io ho avuto	I have had, etc.
tu hai, thou hast		tu hai avuto	
egli ha, he has		egli ha avuto	
noi abbiamo, we have		noi abbiamo avuto	
voi avete, you have		voi avete avuto	
essi hanno, they have		essi hanno avuto	
* Imperfect		Pluperfect (1)	
io avevo	I had, was having, used to have, etc.	io avevo avuto	I had had, etc.
tu avevi		tu avevi avuto	
egli aveva		egli aveva avuto	
noi avevamo		noi avevamo avuto	
voi avevate		voi avevate avuto	
essi avevano		essi avevano avuto	
* Past Definite		Pluperfect (2)	
io ebbi	I had, etc.	io ebbi avuto	I had had, etc.
tu avesti		tu avesti avuto	
egli ebbe		egli ebbe avuto	
noi avemmo		noi avemmo avuto	
voi aveste		voi aveste avuto	
essi ebbero		essi ebbero avuto	
* Simple Future		Future Anterior	
io avrò	I shall, will have, etc.	io avrò avuto	I shall, will have had, etc.
tu avrai		tu avrai avuto	
egli avrà		egli avrà avuto	
noi avremo		noi avremo avuto	
voi avrete		voi avrete avuto	
essi avranno		essi avranno avuto	

## Subjunctive

<i>Present</i>		<i>Perfect</i>	
Che io abbia	{ that I may have, etc.	Che io abbia avuto	{ that I may have had, etc.
" tu abbia		" tu abbia avuto	
" egli abbia		" egli abbia avuto	
Che noi abbiamo	{	Che noi abbiamo avuto	{
" voi abbiate		" voi abbiate avuto	
" essi abbiano		" essi abbiano avuto	
<i>Imperfect</i>		<i>Pluperfect</i>	
Che io avessi	{ that I had, was hav- ing, used to have, etc.	Che io avessi avuto	{ that I might have had, etc.
" tu avessi		" tu avessi avuto	
" egli avesse		" egli avesse avuto	
Che noi avessimo	{	Che noi avessimo avuto	{
" voi aveste		" voi aveste avuto	
" essi avessero		" essi avessero avuto	

## Conditional

Present		Past	
io avrei	that I should, would have, etc.	io avrei avuto	that I should, would have had, etc.
tu avresti		tu avresti avuto	
egli avrebbe		egli avrebbe avuto	
noi avremmo		noi avremmo avuto	
voi avreste		voi avreste avuto	
essi avrebbero		essi avrebbero avuto	

## Imperative

Present		Future †	
none	have, have thou, let him have, etc.	none	have, etc. (in the future)
abbi tu		avrà tu	
abbia colui		avrà colui	
abbiamo noi		avremo noi	
abbiate voi		avrete voi	
abbiano essi		avranno essi	

CHANGE OF STRESSED SYLLABLES IN AVERE: The stress changes in syllables of the same parts as those of *essere*, for which see page 154.

WEIGHTS AND MEASURES: FOR REFERENCE: The decimal system is used throughout Italy (for money see page 55), but

Italic indicates the stressed syllable.

† This form is rarely used.

in many places *la libbra*, an old measure for a pound of 12 ounces, is still used.

## Weights

*il grammo* } (= 0.03527 oz.), the gram = 0.001 kilogram  
*il gramma* }  
*l'ettogrammo* (= 3½ oz. approx.), the hectogram = 0.1 kilogram  
*il chilogrammo* (= 2.204 lb. approx.), the kilogram = 1,000 grams

*la tonnellata* (= 2,204 lb.), the ton = 1,000 kilograms

## Approximate Italian Equivalents for English Weights

1 oz.	= 28 grams
2 "	= 56 "
3 "	= 85 "
4 "	= 113 "
1 lb.	= 454 grams or nearly ½ kilogram

The Italian quintal (*un quintale*) = 100 kilograms = 1 cwt. 3 qrs. 20 lb.

Note that *il grammo* and *il gramma* are used.

## Length

*1 metro* = 1 meter = 39.09361 inches  
*1,000 metri* = *1 chilometro* = 0.6 of a mile = just over ½ or ⅘  
 1 English yard = 0.91 *metro*

## Liquid

## Equivalent to:

<i>un litro</i>	= 1 litre	= 1¾ pints
<i>5 litri</i>	= 5 litres	= 1 gallon and 0.80 of a pint
<i>10 litri</i>	= 1 decalitre	= 2 gallons and 1½ pints
<i>20 litri</i>	= 2 decalitri	= 4 gallons and 3.2 pints
<i>30 litri</i>	= 3 decalitri	= 6 gallons and 4.79 pints
<i>40 litri</i>	= 4 decalitri	= 8 gallons and 6.3 pints
<i>50 litri</i>	= 5 decalitri or ½ ettolitro	= 10 gallons + 7.99 pints

## Area

Unit is *il metro quadrato*, the square metre.

10,000 square meters = *un ettaro*, one hectare = 2.471 acres.



## Sight Seeing

la gita, trip, excursion	il giardino zoologico, zoo
il museo, museum	il municipio, Town Hall
la galleria d'arte, art gallery	la Città del Vaticano, Vatican
la cattedrale } cathedral	City
il duomo }	libero, free
la chiesa, church	l'obelisco, obelisk
la guida, guide, guide book	la fontana, fountain
Attenzione ai borsaiuoli!	l'arco, arch
Beware of pickpockets!	il mosaico, mosaic
la entrata, l'ingresso, entrance	il portico, portico
l'uscita, exit	la scultura, sculpture
l'università, university	la statua, statue
il museo di belle arti, museum of fine arts	il tempio, temple
il museo storico, museum of history	la facciata, façade
il museo di storia naturale, natural history	l'opera di, the work of . . .
l'orto botanico, botanical garden	la piazza, place, square, circus
	lo stile, style
	stile di . . ., style of . . .
	la cupola, cupola
	la porta, door

*Great Periods:* il Trecento, the fourteenth century

il Quattrocento, the fifteenth century

il Cinquecento, the sixteenth century

The word *mille* is omitted. Mille trecento, quattrocento, cinquecento would be 1300 (A.D.), 1400, 1500. In these centuries Italian art flourished. Note the capital letters. The adjectival ending is *-esco*, so *trecentesco* (*-eschi*), of the fourteenth century, etc.

Desidererei una guida che parla inglese. I should like a guide who speaks English.

Quanto costa al giorno una guida? How much does a guide cost per day?

Vorrei vedere . . . I'd like to see . . .

Desidererei una guida di questo luogo. I'd like a guide (guide book) for this place.

Vorrei vedere le cose notevoli, di maggiore interesse.

I want to see noteworthy things, of major interest.

Che c'è ancora di interessante? Is there anything more of interest?

Si fermi qui un poco. Stop here for a little.

Desidero fare qualche fotografia. I want to take some photographs.

Dove si può mangiare? Where can we eat?

Si può trovare da bere? Can we find something to drink?

Non voglio vedere più, sono stanco. I don't want to see any more, I'm tired.

Prenderò un taxi ad ora per vedere la città. I'll take a taxi by the hour to see the city.

Quanto all'ora? How much (is it) an hour?

Desidero vedere il corso e le vie. I want to see the main street and the avenues.

il migliori negozi. il fiume. The best shops. The river.

Chi ha costruito questa basilica? Who built this basilica?

È opera di . . . It's the work of . . .

Dov'è il punto d'ingresso a . . . Where's the entrance to . . .

Di che stile è il duomo? What style is the cathedral?

È di stile rinascimento, trecentesco. It's renaissance style, fourteenth century.

Che sono quelle statue? What are those statues?

Si può entrare? Can one go in?

La entrata è libera. Entrance is free.

Questo si chiama la Porta Santa. This is called the Porta Santa (Holy Door).

Si può entrare tutti i giorni tranne le domeniche. One can go in every day except on Sundays.

## 2

## I PROMESSI SPOSI

— Fermato così un poco l'animo a una deliberazione,

— Stopped thus a little his mind at a resolution,<sup>1</sup>  
potè finalmente chiuder occhio: ma che sonno! che sogni!  
he was able finally to close eye: but what sleep! what dreams!



Bravi, don Rodrigo, Renzo, viottole, rupi, fughe, Bravos, Don Rodrigo, Renzo, narrow paths, cliffs, flights, inseguimenti, grida, schioppettate.  
pursuits, shouts, gun-shots.

Il primo svegliarsi, dopo una sciagura, e in un im-  
(On) first waking, after a setback, and in an em-  
piccio, è un momento molto amaro. La mente, appena  
barrassment, is a moment of great bitterness. The mind, hardly  
risentita, ricorre all'idee abituali della vita tranquilla  
feeling again, returns to habitual ideas of (the) previous  
antecedente; ma il pensiero del nuovo stato di cose le si  
quiet life; but the thought of the new state of affairs  
affaccia subito sgarbatamente; e il dispiacere ne è più  
breaks in at once rudely; and the displeasure of it is more  
vivo in quel paragone istantaneo. Assaporato dolorosa-  
alive in that sudden comparison. (Having) tasted pain-  
mente questo momento, don Abbondio ricapitolò subito i  
fully that moment, Don Abbondio quickly went over  
suoi disegni della notte, si confermò in essi, li ordinò  
his intentions of the night, confirmed (himself) (in) them, ordered  
meglio, s'alzò, e stette aspettando Renzo con timore e, ad  
them better, got up, and was waiting for Renzo with fear and,  
un tempo, con impazienza.  
at the same time, with impatience.

Lorenzo o, come dicevan tutti, Renzo non si fece molto  
Lorenzo or, as all said, Renzo did not make him wait  
aspettare. Appena gli parve ora di poter, senza indis-  
(for) long. Hardly (to him) it appeared now to be able, without  
crezione, presentarsi al curato, v'andò, con la lieta furia  
imprudence, to present himself to the priest, he went,  
d'un uomo di vent'anni, che deve in quel giorno sposare  
with the happy haste of a man of twenty years, who must that  
quella che ama. Era, fin dall'adolescenza, rimasto privo  
day marry whom he loves. He was, at the end of (his) youth, left  
de' parenti, ed esercitava la professione di filatore di seta,  
without parents, and practised the profession of weaver of silk,  
ereditaria, per dir così, nella sua famiglia; professione,  
hereditary, so to say, in his family; (a) profession (trade)

negli anni indietro, assai lucrosa; allora già in decadenza,  
in years gone by, quite lucrative; now already in decline,  
ma non però a segno che un abile operaio non potesse  
but not however so far that a clever worker could not  
cavarne di che vivere onestamente. Il lavoro andava di  
extract wherewithal to live honestly. The work went from  
giorno in giorno scemando; ma l'emigrazione continua  
day to day dwindling; but continual emigration of workers, attracted  
de' lavoranti, attirati negli stati vicini da promesse, da  
in(to) neighbouring states by promises, by privileges  
privilegi e da grosse paghe, faceva sì che non ne mancasse  
and high payments, made it that there did not then lack  
ancora a quelli che rimanevano in paesi. Oltre di questo,  
for those who remained in (the) locality. Apart from this,  
possedeva Renzo un poderetto che faceva lavorare e  
Renzo owned a patch of land which he got worked and  
lavorava egli stesso, quando il filatoio stava fermo; di  
worked himself, when the weaving was stopped; so  
modo che, per la sua condizione, poteva dirsi agiato. E  
that, for his condition (in life), he could call himself comfortably off.  
quantunque quell'annata fosse ancor più scarsa delle  
And although that year was still leaner than the  
antecedenti, e già si cominciava a provare una vera  
ones before, and already (one) began to feel a real  
carestia, pure il nostro giovine, che, da quando aveva  
dearth, anyhow our young man, who, from when he had  
messi gli occhi addosso a Lucia, era divenuto massaio, si  
put (set) his eyes on Lucia, had become (a) householder, (and) found  
trovava provvisto bastantemente, e non aveva a contrastar  
himself well enough provided (for), and did not have to fight  
con la fame.  
against hunger.

## NOTE

<sup>1</sup> His mind more or less made up on a decision.



§ 3. *Regular Verbs: Some General Principles—Table of Inflections of Regular Verbs—Verbs in -are—Model Verb: comprare, to buy—Orthographic Changes in -are Verbs—Changes in Stressed Syllable in Verbs—Travel by Air—I Promessi Sposi 3*

Before proceeding to learn the forms for Regular Verbs, as set out in "Models" for memorizing, there are certain principles worth noting, if only because they are of considerable help in mastering the important parts of all verbs that are not irregular. We begin with the Infinitive, which always ends in **-ARE**, **-ERE**, or **-IRE**. When these endings are dropped from a Verb the part which remains is called the stem. Thus:

- I. **COMPR-** is the stem of **COMPRARE**, to buy  
**VEND-** is the stem of **VENDERE**, to sell  
**FIN-** is the stem of **FINIRE**, to finish

It is to this stem that endings are added to form all parts of regular and irregular Verbs. For example, the Present Tense Indicative is formed by adding the following endings to the stem:

II. *In the Singular*

Verbs in	First Person	Second Person	Third Person
<b>-ARE</b>	<b>-O</b>	<b>-I</b>	<b>-A</b>
<b>-ERE</b>	<b>-O</b>	<b>-I</b>	<b>-E</b>
<b>-IRE * (a)</b>	<b>-O</b>	<b>-I</b>	<b>-E</b>
<b>-IRE * (b)</b>	<b>-iscO</b>	<b>-iscI</b>	<b>-iscE</b>

*In the Plural*

Verbs in	First Person	Second Person	Third Person
<b>-ARE</b>	<b>-IAMO</b>	<b>-ATE</b>	<b>-ANO</b>
<b>-ERE</b>	<b>-IAMO</b>	<b>-ETE</b>	<b>-ONO</b>
<b>-IRE * (a)</b>	<b>-IAMO</b>	<b>-ITE</b>	<b>-ONO</b>
<b>-IRE * (b)</b>	<b>-IAMO</b>	<b>-ITE</b>	<b>-iscONO</b>

\* Note that **-IRE** verbs have either one or the other of two forms, one of which introduces **-isc-** before the ending.

Now turn to page 173 and you will see the forms in full for the Present Tense of **COMPRARE**: **compro, compri, compra, compriamo, comprate, comprano**.

III. In the same way the Imperfect Tense Indicative of all Regular Verbs is made by adding to the stem:

- VO** First Person Singular    **-VAMO** First Person Plural  
**-VI** Second Person Singular    **-VATE** Second Person Plural  
**-VA** Third Person Singular    **-VANO** Third Person Plural

IV. The Past Definitive Indicative is formed by adding to the stem:

**-ARE** verbs:

**-AI -ASTI Ò- -AMMO -ASTE -ARONO**, stressed a

**-ERE** verbs:

**-EI -ESTI -È -EMMO -ESTE -ERONO**, „ e

**-IRE** verbs:

**-I -ISTI -Ì -IMMO -ISTE -IRONO**, „ i

V. The Simple Future is formed by adding to the stem:

**-ARE** verbs:

**-ERÒ -ERAI -ERÀ -EREMO -ERETE -ERANNO**

Note that the ending is **-erò**, etc., and not **-arò**, etc.

**-ERE** verbs: the same endings as for **-ARE** verbs.

**-IRE** verbs:

**-IRÒ -IRAI -IRÀ -IREMO -IRETE -IRANNO**

VI. The Conditional is formed similarly with the endings **-erEI** for **-ARE** and **-ERE** verbs, and **irEI** for **-IRE** verbs. In the latter **-erEI** changes to **-irEI**, etc. Otherwise the Conditional endings are:

**-EI -ESTI -EBBE -EMMO -ESTE -EBBERO**

Thus: **comprerei**, etc.; **capire**, to understand; **capirò**, I shall understand; **capirei**, I should, would understand, etc.

VII. The polite form of the Imperative—the one that is most useful for the learner—always has the same ending as the Third

TABLE OF INFLECTIONS OF VERBS

Verbs in -ARE			Verbs in -ERE			Verbs in -IRE		
Present	Imperative	Present Subjunctive	Present	Imperative	Present Subjunctive	Present	Imperative	Present Subjunctive
-o -i -a -amo -ate -ano	-a -i -amo -ate -ano	-i -a -amo -ate -ano	-o -i -a -amo -ate -ano	-i -a -amo -ate -ano	-a -a -amo -ate -ano	-o -i -a -amo -ate -ano	-i -a -amo -ate -ano	-a -a -amo -ate -ano
Imperfect	Future	Imperfect	Imperfect	Future	Imperfect	Imperfect	Future	Imperfect
-avo, -ava -avi -ava -avamo -avate -avano	-erò -erai -erà -eremo -erate -eranno	-evo, -eva -evi -eva -evamo -evate -evano	-erò -erai -erà -eremo -erate -eranno	-erò -erai -erà -eremo -erate -eranno	-erò -erai -erà -eremo -erate -eranno	-ivo, -iva -ivi -iva -ivamo -ivate -ivano	-irò -irai -irà -iremo -irate -iranno	-ivo, -iva -ivi -iva -ivamo -ivate -ivano
Past Definite	Conditional	Imperfect Subjunctive	Past Definite	Conditional	Imperfect Subjunctive	Past Definite	Conditional	Imperfect Subjunctive
-ai -asti -ò -ammo -aste -arono	-erei -eresti -erebbe -eremmo -erateste -errebbero	-assi -assai -asse -assimo -aste -assero	-ei -esti -erebbe -eremmo -erateste -errebbero	-erei -eresti -erebbe -eremmo -erateste -errebbero	-essi -essai -esse -essimo -estate -essero	-ii -isti -isse -immo -isteste -irono	-irei -iresti -irebbe -iremmo -irateste -irrebbero	-issi -issai -isse -issimo -isteste -issero

*Gerunds: -ando; -endo; -endo* Present Participles: *-ante; -ente; -ente* Past Participles: *-ato; -uto; -ito*  
*Stressed Syllables:* A capital letter indicates that this vowel is stressed, as are the accented vowels ò, è, and the ì of the Past Definite of *-ire* Verbs, and the à of the Futures.

Person, Singular and Plural, of the Present Tense Subjunctive. Thus:

Verbs in -ARE: -i (singular)		-ino (plural)
-ERE: -a	"	-ano
(a) -IRE: -a	"	-ano
(b) -IRE: iscA	"	-iscANO

A Table of the Inflections of Regular Verbs is given on page 172, and it should be referred to from time to time until the learner becomes quite familiar with these endings. At first it is advisable to be content to recognize them and their meanings, but sooner or later they should be known so that they can be used with confidence. Experience will show that those parts of each regular verb which in these pages are marked with an asterisk \* recur again and again, others less frequently, and the remainder rarely except in reading matter.

Verbs ending in *-are* are by far the most numerous, and are called verbs of the First Conjugation. All new verbs that are added to the language are given this ending: as **telefonare**, to telephone; **telegrafare**, to telegraph. Furthermore, all but three (**andarc**, to go, walk; **darc**, to give; and **starc**, to stay, to be at, to live) are regular. The importance of this conjugation needs no emphasis, and the forms of the typical verb **comprare**, to buy, must be mastered before proceeding further.

You are already acquainted with the endings of *-are* verbs. They will be given again with the various forms of **comprare** to drive them home.

#### COMPRARE, to buy

\*Gerund: -ando: \*comprando, buying

\*Past Participle: -ato: \*comprato, bought

#### \*Present Tense

-O	1. compro	} I buy, am buying, do buy, etc.
-I	2. compri	
-A	3. compra	
-IAMO	1. compriamo	}
-ATE	2. comprate	
-ANO	3. comprano †	



*\*Imperfect Tense*

-AVO	1. compravo	} I bought, was buying, used to buy, etc.
-AVI	2. compravi	
-AVA	3. comprava	
-AVAMO	1. compravamo	
-AVATE	2. compravate	
-AVANO	3. compravano †	

*\*Past Definite*

-AI	comprai	} I bought, etc.
-ASTI	comprasti	
-Ò	comprò	
-AMMO	comprammo	
-ASTE	compraste	
-ARONO	comprarono †	

*Present Subjunctive †*

-I	compri	} (that I may) buy, etc.
-I	compri	
-I	compri	
-IAMO	compriamo	
-IATE	compriate	
-INO	comprino †	

*\*Future*

-ERÒ	comprerò	} I shall, am going to buy, etc.
-ERAI	comprerai	
-ERÀ	comprerà	
-EREMO	compreremo	
-ERETE	comprerete	
-ERANNO	compreranno	

† Stress moves to antipenultimate vowel.

† The Imperative is the same as the Present Subjunctive, except that the Second Person Singular is **compra**, seldom used by foreigners.*Past Subjunctive*

-ASSI	comprassi	} (that) I might buy
-ASSI	comprassi	
-ASSE	comprasse	
-ASSIMO	comprassimo	
-ASTE	compraste	
-ASSERO	comprassero	

*Conditional*

-EREI	comprerei	} I should buy, etc.
-ERESTI	compreresti	
-EREBBE	comprerebbe	
-EREMMO	compreremmo	
-ERESTE	comprereste	
-EREBBERO	comprerebbero	

*Compound Past Tense***ho comprato**, I have boughtMade with **VERE** and the Past Participle.

For other compound tenses see pages 195-196.

You will have noticed, in the treatment of **essere** and **avere** given on pages 154 and 163, that there are other tenses, but they are not immediately essential and need not be memorized now. The same applies to compound tenses, excepting the Past Tense, given above; this must be memorized, as it is in common use.

ORTHOGRAPHIC CHANGES: (1) Verbs ending in **-care** (such as **mancare**, to lack, to be in fault) and **-gare** (**pregare**, to pray, beg) retain the hard **c** or **g** sound throughout, and, to do so, an **h** is added after the **c** or **g** when either comes before the vowels **e** and **i**. This is merely a change in spelling. Thus: **manchi**, **manchiamo**, **mancherò**, etc., and **paghi**, **paghiamo**, **pagherò**, etc. (thou lackest, we lack, I shall or will lack; thou payest, we pay, I shall, will pay).

(2) Similarly, verbs ending in **-ciare** (**cominciare**, to begin) and **-giare** (**mangiare**, to eat) retain the soft **c** and **g** throughout and so, when the ending is **-erò**, the **i** is unnecessary and is

dropped. Thus: **comincerò; mangerò** (*I shall, will begin; I shall, will eat*).

(3) Verbs in **-iare**, which have an unstressed **i** in the first person Present Indicative, drop this **i** in endings which begin with an **i**. Thus: **studiare**, *to study*, drops the **i** of the Second Person Singular, which becomes **studi** (and not **studii**). And **-iare** verbs, which in the Present Indicative have a stressed **i**, lose it only before the ending **-iamo** and **-iate**. Thus: **avviare**, *to give a start to*, has these endings in the Present Indicative: **avvio, avvii, avvia, avviamo, avviate, avviano**.

There are very few of these verbs, so **studiare** and **avviare** should be memorized.

(4) Verbs ending in **-gnare** drop the **i** in the ending **-iamo**, where it is not necessary. Thus: **segnare**, *to indicate, point out*; **segnamo**, *we point out*. Again, this is to preserve the sound of **segnare**.

CHANGES IN STRESSED SYLLABLE IN VERBS: The rules for stressed syllable (tonic accent) have been given on page 4, but it will be noticed that in some forms of all verbs the stress usually moves, from the syllable before the last, back to the one before it. This happens in both regular and irregular verbs throughout the language, and the learner will find that, if he pays attention from the beginning, he will quickly develop the habit of stressing correctly until it becomes quite natural. Here are some hints which will help:

**ESSERE** and **AVERE** have been dealt with on pages 154 and 163.

In all other verbs similar principles are followed in the tenses to be known, which may conveniently be repeated here:

Imperfect, Past Definite and Future of the Indicative, Present Subjunctive and Conditional:

In all Third Persons Plural the stress moves back one syllable:

**compravano—comprarono—comprino—comprerebbero**

The Imperative follows the same rules as the Present Sub-

junctive, the only change being in the Second Person Singular, rarely used.

When you come to deal with regular verbs in **-ere** and **-ire** you will find that similar principles apply.

The Imperfect Subjunctive, which the learner will seldom meet, moves the stress back also in the First Person Plural, which becomes **comprassimo, compraste, and comprassero**. In **-ere** verbs: **vendessimo, vendessero**. In **-ire** verbs: **sentissimo, sentissero**.

You should refer to these hints from time to time while learning verbs, whether regular or irregular, noting any exceptions.

### Travel by Air

<b>l'aeroporto</b> , airport	<b>un rimedio (contro)</b> , a remedy (against)
<b>il volo</b> , flight	<b>il tragitto</b> , flight
<b>un volo diretto</b> , a direct flight	<b>la poltrona</b> , seat
<b>l'aeroplano</b> , aeroplane	<b>la cuccetta</b> , berth
<b>il pilota</b> , pilot	<b>il servizio di ristorante</b> , restaurant service
<b>il passeggero</b> , passenger	<b>i cibi leggeri</b> , light refreshments
<b>arrivare</b> , to arrive	
<b>arriva</b> , arrives	<b>la velocità</b> , speed
<b>partire</b> , to leave	<b>l'altezza</b> , height
<b>parte</b> , leaves	<b>superiore</b> , upper
<b>in partenza il</b> , leaving on	<b>inferiore</b> , lower
<b>a che ora?</b> at what time?	<b>libero</b> , free
<b>il chilo</b> , kilo; <b>i chili</b> , kilos	<b>il peso</b> , weight
<b>la scala</b> , stopping-place	<b>fino a</b> , up to
<b>l'altoparlante</b> , loud-speaker	
<b>il mal d'aria</b> , air-sickness	

**Desidero fissare un posto, posti.** I want to reserve a seat, seats.

**Quanto peso libero di bagaglio permettono?** How much free baggage is allowed?

**Fino a diciotto chili.** Up to eighteen kilos.

**Quanto costa l'eccedenza?** How much does the excess cost?

**Si servono bibite durante il volo?** Are drinks served during the flight?



**Desidero un rimedio contra il mal d'aria.** I want a remedy against air-sickness.

**Quanti passeggeri porta quest'aeroplano?** How many passengers does this plane carry?

**A che ora parte?** At what time does it leave?

**A che ora arriva?** At what time does it arrive?

**Partiremo all'ora fissata?** Shall we leave on time?

**Partiremo a mezzogiorno in punto.** We shall leave at noon sharp.

**Quando parte l'aeroplano per Napoli?** When does the plane for Naples leave?

**Lo avverte l'altoparlante.** The loud-speaker announces it.

**Passeggeri per Roma, prepararsi!** Passengers for Rome, get ready!

**Dove presento il passaporto?** Where do I show my passport?

**All'agente di polizia.** To the policeman.

**S'accomodi qui per la pesatura.** Sit here please, to be weighed.

**Dov'è il controllo di biglietti?** Where are tickets examined?

**Mi seguano all'ufficio.** Follow me to the office.

## 3

## I PROMESSI SPOSI

**Comparve davanti a don Abbondio, in gran gala, con penne di vario colore al cappello, col suo pugnale del manico bello, nel taschino dei calzoni, con una cert'aria di festa e nello stesso tempo di braveria, comune allora anche agli uomini più quieti. L'accoglimento incerto e misterioso di don Abbondio fece un contrapposto singolare ai modi gioviali e risoluti del giovinotto.**  
*He appeared before Don Abbondio, in (his) best clothes, with feathers of various colours in his hat, with his dagger of ornate handle, in the pocket of his trousers, with a certain festive air and at the same time (one of) swagger, common now even among the quietest men. The uncertain and mysterious reception of him by Don Abbondio made a singular contrast to the jovial and resolute manner of the young man.*

— **Che abbia qualche pensiero per la testa,** — argomentò

— *He might have some (deep) thought in his head, Renzo tra sè; poi disse: «son venuto, signor curato, per Renzo argued to himself; then he said: "I have come, signor priest,<sup>1</sup> sapere a che ora le comoda che ci troviamo in chiesa.» to know at what time it suits you for us to be in church."*

— **Di che giorno volete parlare?**

*"Of what day do you wish to speak? (mean)."*

«**Come, di che giorno? non si ricorda che s'è fissato per oggi?**»  
*"How so, what day? don't you remember that it was fixed for to-day?"*

«**Oggi?**» replicò don Abbondio, come se ne sentisse  
*"To-day," replied Don Abbondio, as if he heard parlare per la prima volta. «Oggi, oggi . . . abbiate speak of it for the first time. "To-day, to-day . . . have pazienza, ma oggi non posso.» patience, but to-day I cannot."*

«**Oggi non può! Cos'è nato?**»

*"To-day you can't! What's happened?"*

«**Prima di tutto, non mi sento bene, vedete.**»

*"First of all, I don't feel well, you see."*

«**Mi dispiace; ma quello che ha da fare è cosa di così**

*"I'm sorry; but what has to be done is a matter of so poco tempo, e di così poca fatica . . .» little time and of so little effect (fatigue)."*

«**E poi, e poi, e poi . . .»**

*"And then, and then, and then . . ."*

«**E poi che cosa?**»

*"And then what?"*

«**E poi c'è degli imbrogli.**»

*"And then there are complications (tangles)."*

«**Degl'imbrogli? Che imbrogli ci può essere?**»

*"Complications? What complications can there be?"*

«**Bisognerebbe trovarsi nei nostri piedi, per conoscer**

*"You would need to find yourselves in our shoes,<sup>2</sup> to know quanti impicci nascono in queste materie, quanti conti how many difficulties arise in these matters, how many accounts*

s'ha da rendere. Io sono troppo dolce di cuore, non penso must be rendered. I'm too soft (sweet) at heart, I only che a levar di mezzo gli ostacoli, a facilitar tutto, a far le think of clearing away the obstacles, to facilitate everything, to do cose secondo il piacere altrui, e trascuro il mio dovere; things according to the wishes of others, and I neglect my duty; e poi mi toccan de' rimproveri, e peggio.» and then they reprimand me, and worse."

«Ma, col nome del cielo, non mi tenga così sulla corda, " But in heaven's name, don't hold me thus on the rope suspended, e mi dica chiaro e netto cosa c'è.» and tell me clear and short, what it's (all) about."

## NOTES

<sup>1</sup> signor curato, literally Mr. Parish Priest but we say Your Reverence.

<sup>2</sup> nei nostri piedi, literally in our feet = in our shoes.

§ 4. Regular Verbs: Second Conjugation ending -ERE—Model Verb: **vendere**, to sell—Short List of Verbs like **vendere**—The Hairdresser—I Promessi Sposi 4

## SECOND CONJUGATION VERBS IN -ERE

\***VENDERE**, to sell. Root: **VEND-**

\*Gerund: **-ENDO. VENDENDO**

\*Past Participle: **-UTO. VENDUTO**, sold

## \*Present Tense

-O	vendo	} I sell, am selling, do sell, etc.
-I	vendi	
-E	vende	
-IAMO	vendiamo	
-ETE	vendete	
-ONO	vendono	

\* These parts of the verb must be memorized now.

## \*Imperfect Tense

-EVO	vendevo	} I was selling, used to sell, etc.
-EVI	vendevi	
-EVA	vendeva	
-EVAMO	vendevamo	
-EVATE	vendevate	
-EVANO	vendevano	

## \*Past Definite

-EI	vendei (-etti) †	} I sold, did sell, etc.
-ESTI	vendesti	
-È	vendè (-ette) †	
-EMMO	vendemmo	
-ESTE	vendeste	
-ERONO	venderono (-ettero) †	

## Present Subjunctive

-A	venda	} (that) I may sell, etc.
-A	venda	
-A	venda	
-IAMO	vendiamo	
-IATE	vendiate	
-ANO	vendano	

## \*Future

-ERÒ	venderò	} I shall, will sell, etc.
-ERAI	venderai	
-ERÀ	venderà	
-EREMO	venderemo	
-ETE	venderete	
-ERANNO	venderanno	

† The second form is sometimes seen, but need not be memorized now.



*Past Subjunctive*

-ESSI	vendessi	} (that) I might sell, etc.
-ESSI	vendessi	
-ESSE	vendesse	
-ESSIMO	vendessimo	
-ESTE	vendeste	
-ESSERO	vendessero	

*Conditional*

-EREI	venderei	} I should, would sell
-ERESTI	venderesti	
-EREBBE	venderebbe	
-EREMMO	venderemmo	
-ERESTE	vendereste	
-EREBBERO	venderebbero	

*\*Compound Past Tense*

io ho venduto, I have sold

Made with **AVERE** and the Past Participle.

*Imperative*

**vendi—venda—vendiamo—vendete—vendano**

The number of regular verbs in this conjugation is small, so small that the learner is advised to memorize them now. When they are known it may be taken that all *other* verbs in **-ere** are irregular in some way. These irregular **-ERE** verbs will be dealt with later (pages 218 *et seq.*).

The following are regular, like **vendere**:

<b>abbattere</b> , to knock down	<b>precedere</b> , to precede
<b>BATTERE</b> , to beat, strike	<b>premere</b> , to press
<b>cedere</b> , to yield	<b>prescindere</b> , to put aside
<b>COMBATTERE</b> , to fight	<b>PROCEDERE</b> , to proceed
<b>competere</b> , to compete	<b>RICEVERE</b> , to receive
<b>CREDERE</b> , to believe	<b>riflettere</b> , to reflect
<b>dibattere</b> , to debate	<b>ripetere</b> , to repeat
<b>DIPENDERE</b> , to depend	<b>scernere</b> , to discern

<b>fremere</b> , to rage, fume, fret	<b>SOLVERE</b> , to solve
<b>gemere</b> , to groan	<b>soccombere</b> , to succumb
<b>mescere</b> , to mix	<b>splendere</b> , to shine
<b>mietere</b> , to reap	<b>stridere</b> , to shriek, creak
<b>pascere</b> , to feed, graze	<b>tessere</b> , to weave
<b>pendere</b> , to hang	<b>tondere</b> , to shear
<b>PERDERE</b> , to lose	

Note that in all the above verbs the stress is on the syllable before the ending **-ere**. Two common regular verbs have the stress on the **e** of the ending **-ere**:

**GODERE**, to enjoy

**TEMERE**, to fear

*The Hairdresser*

<b>il parrucchiere</b> , hairdresser	<b>la spazzola</b> , brush
<b>il barbiere</b> , barber	<b>shampooing</b> , shampoo
<b>il taglio dei capelli</b> , haircut	<b>la bruciatura delle punte</b> , singe
<b>il ragazzino</b> , boy apprentice	<b>il massaggio facciale</b> , face massage
<b>la ragazzina</b> , girl apprentice	<b>radere</b> , far la barba, shave
<b>il cliente</b> } customer	<b>il massaggio a vibrazione</b> , vibro-massage
<b>la cliente</b> }	<b>un asciugamano caldo</b> , hot towel
<b>corto</b> , short	<b>lo spruzzatore</b> , spray
<b>normale</b> , medium	<b>i capelli</b> , hair
<b>il seggiolone</b> , chair	
<b>le forbici</b> , scissors	
<b>il camiciotto</b> , cloth	
<b>il pettine</b> , comb	
<b>il rasoio</b> , razor	

**Vorrei farmi—spuntare**, I want a trim

**ondulare**, I want a wave

**pettinare**, I want my hair dressed

**ombreggiare**, I want my hair tinted

**tingere**, I want my hair dyed

**lavare** (all'henné), I want my hair (henna)  
washed

**una frizione**, I want a friction

**Mi spunti i capelli sulla nuca ed attorno agli orecchi.** I  
want a trim at the back of the neck and around the ears.

Ho fissato un appuntamento alle . . . I've fixed an appointment for . . .

Me li ritocchi solamente. Non troppo corti. Just a trim. Not too short.

Corti dietro e più lunghi davanti. Short at the back, longer in front.

Me li tagli lo stretto possibile. Cut it as little as possible.

Vorrei farmi ondulare i capelli. I want my hair waved.

Farmi lavare e pettinare i capelli. Wash and set my hair.

Farmi ombreggiare i capelli, per favore. Please tint my hair.

Mi aggiusti i capelli. Put my hair in order.

Me li accorci di più dietro. Più alle basette. Cut it more at the back. More at the temples.

Le basette più corte. Shorter at the temples.

Vorrei farmi radere, or farmi la barba. I want a shave.

Il rasoio fa male. The razor hurts.

Desidero lavarmi la testa. I want my head washed.

Desidero una lozione, buona. I want a hair tonic, a good one.

Desidero un poco di brillantina. Pochissima. I want a little brillantine. Very little.

Quanto le debbo? How much do I owe?

Così va meglio. That's better.

Desidero la frizione. I'd like a dry shampoo.

Dove pago? Where do I pay?

Paghi alla cassa. Pay at the desk.

Mi faccia la riga in mezzo, da una parte. Part my hair in the middle, at the side.

## 4

## I PROMESSI SPOSI

«Sapete voi quante e quante formalità ci vogliono per

“Do you know how very many formalities are required to fare un matrimonio in regola?”

carry out a marriage in (accordance with) rule(s)?”<sup>1</sup>

«Bisogna ben ch'io ne sappia qualche cosa», disse Renzo,

“It is very necessary (that) I know something (about it),” said Renzo,

cominciando ad alterarsi, «poichè me ne ha già rotta beginning to get angry, “because you have already sufficiently bastantemente la testa, questi giorni addietro. Ma ora broken my head about it, these last days.” But now non s'è sbrigato ogni cosa? non s'è fatto tutto ciò che hasn't everything been settled: hasn't everything been done that s'aveva a fare?»  
had to be done?”

«Tutto, tutto, pare a voi: perchè, abbiate pazienza, la “Everything, everything, it seems to you: for, have patience, bestia son io, che trascuro il mio dovere, per non far the beast (ass) am I, who pass by my duty, so as not to make penare la gente. Ma ora . . . basta, so quel che dico. people suffer. But now . . . enough, I know what I'm saying. Noi poveri curati siamo tra l'ancudine e il martello: voi We poor priests are between the anvil and the hammer: you (are) impaziente; vi compatisco, povero giovane; ed i su- impatient; I sympathize with you, poor young man, and the (my) su- periori . . . basta, non si può dir tutto. E noi siamo quelli periors . . . enough, all can't be said. And we are the ones who che ne andiamo di mezzo.  
are in the middle.”<sup>2</sup>

«Ma mi spieghi una volta cos'è quest'altra formalità che “But explain to me once what is this other formality which s'ha a fare, come dice; e sarà subito fatta.»  
has to be done, as you say; and it will at once be done.”

«Sapete voi quanti siano gl'impedimenti dirimenti?»

“Do you know how many are the annulling impediments?”

«Che vuol ch'io sappia d'impedimenti?» — e comin-

“What do you wish that I should know of impediments?” — and

ciava don Abbondio, contando sulla punta delle dita.

Don Abbondio, (began) counting on the tips of his fingers.

«Dunque se non sapete le cose, abbiate pazienza, e rimet-

“Then if you don't know the things, have patience, and leave

tatevi a chi le sa.»

yourself to him who knows them.”

«Orsù!»

“Now then!”



«Via, caro Renzo, non andate in collera, che son pronto  
*"Come now, dear Renzo, don't get in anger, as I'm ready  
 a fare . . . tutto quello che dipende da me. Io, io vorrei  
 to do . . . all that depends on me. I, I should like  
 vedervi contento; vi voglio bene io. Eh! . . . quando  
 to see you happy; I wish you well. Eh! . . . when  
 penso che stavate così bene; cosa vi mancava? v'è  
 I think that you were so well (off); what (thing) was lacking to you?*  
 saltato il grillo di maritarvi . . .»

*you are jumping (like) the cricket to get married."*

«Che discorsi sono questi, signor mio?» proruppe Renzo,  
*"What speeches are these, my (dear) sir?" burst out Renzo,  
 con un volto tra l'attonito e l'adirato.*

*with a countenance between astonishment and rage.*

«Dico per dire, abbiate pazienza, dico per dire. Vorrei  
*"I am saying (this) to say (mean), have patience, that's what I  
 vedervi contento.»*

*mean. I'd like to see you happy."*

«In somma . . .»

*"In fact . . ." (to sum up).*

## NOTES

<sup>1</sup> = a legitimate, proper marriage.

<sup>2</sup> = you've worried my head off about it.

<sup>3</sup> I.e., between hammer and anvil = bearing the brunt of something.

§ 5. *Regular Verbs: Third Conjugation Ending -IRE—Two Forms:*  
 (1) Like **sentire**, to feel, perceive, hear; (2) Like **capire**, to  
 understand—*Model Verb: (1) sentire—Short List of Verbs*  
*Conjugated Like sentire—Model Verb (2) capire, to under-*  
*stand—Telephoning—I Promessi Sposi 5*

THIRD CONJUGATION VERBS IN **-IRE**—TWO FORMS: This  
 conjugation comprises a limited number of verbs like **SENTIRE**,  
*to feel, perceive, hear*, and a considerable number of verbs that  
 are conjugated like **FINIRE**, *to finish*. The **SENTIRE** and  
**FINIRE** Verbs both have the same terminal inflections, but the  
**FINIRE** Verbs take **-ISC-** between the root and the ending in  
 parts of the Present Tense, the Present Subjunctive and the

Imperative. In all other inflections, they follow the model  
**SENTIRE**, which is best learnt first. Thus:

## I. \*SENTIRE, to feel, perceive, hear

\*Gerund: **sentendo**

\*Past Participle: **SENTITO**

## \*Present Tense

-O	sento	} I feel, etc.
-I	senti	
-E	sente	
-IAMO	sentiamo	
-ITE	sentite	
-ONO	sentono	

## \*Imperfect Tense

-IVO	sentivo	} I was feeling, etc.
-IVI	sentivi	
-IVA	sentiva	
-IVAMO	sentivamo	
-IVATE	sentivate	
-IVANO	sentivano	

## \*Past Definite

-II	sentii	} I felt, etc.
-ISTI	sentisti	
-I	senti	
-IMMO	sentimmo	
-ISTE	sentiste	
-IRONO	sentirono	

## Present Subjunctive

-A	senta	} (that) I may feel, etc.
-A	senta	
-A	senta	
-IAMO	sentiamo	
-IATE	sentiate	
-ANO	sentano	

*\*Future*

-IRÒ	sentirò	} I shall, will feel, etc.
-IRAI	senterai	
-IRÀ	sentirà	
-IREMO	sentiremo	
-IRETE	sentirete	
-IRANNO	sentiranno	

*Past Subjunctive*

-ISSI	sentissi	} (that) I might feel, etc.
-ISSI	sentissi	
-ISSE	sentisse	
-ISSIMO	sentissimo	
-ISTE	sentiste	
-ISSERO	sentissero	

*Conditional*

-IREI	sentirei	} I should, would feel, etc.
-IRESTI	sentiresti	
-IREBBE	sentirebbe	
-IREMMO	sentiremmo	
-IRESTE	sentiresti	
-IREBBERO	sentirebbero	

*\*Compound Past Tense*

io ho sentito, I have felt, etc.

Made with **AVERE** and the Past Participle.

*Imperative:* senti, senta, sentiamo, sentite, sentano

It is important to know the Verb **SENTIRE** as a "basic" Model for inflections, and also the short list of Verbs conjugated like it. These are:

<b>AVVERTIRE</b> , to warn	<b>CUCIRE</b> , to sew
<b>BOLLIRE</b> , to boil	<b>DIVERTIRE</b> , to amuse
<b>CONSEGUIRE</b> , to obtain	<b>DORMIRE</b> , to sleep
<b>consentire</b> , to consent	<b>FUGGIRE</b> , to flee
<b>CONVERTIRE</b> , to convert	<b>PARTIRE</b> , to start, leave

**PENTIR (SI)**, to repent  
**PERVERTIRE**, to pervert  
**PROSEGUIRE**, to follow  
**SEGUIRE**, to follow

**\*SENTIRSI**, to feel  
**TOSSIRE**, to cough  
**VESTIRE**, to dress  
**TRAVESTIRE**, to disguise

\* See page 200, Reflexive Verbs. **SENTIRSI** is more common than **SENTIRE** for *to feel*. **SENTIRE** usually means *to perceive* by the senses and includes hearing.

**THIRD CONJUGATION VERBS IN -IRE—SECOND FORM WITH -ISC-:** In this category come the majority of **-IRE** Verbs, and it may be taken as a working rule that all **-IRE** Verbs not given in the above list (which follow the Model of **SENTIRE**) follow the rule for conjugation of the second form:

*Rule:* All Verbs in **-IRE**, not conjugated like **SENTIRE**, insert **-ISC-** between the stem and the inflections of all Persons of the Singular and in the Third Person Plural of both Present Tense Indicative and Subjunctive, and in the Imperative.

*Example:*

**\*CAPIRE**, to understand. Stem: **CAP-**

*\*Gerund:* capendo

*\*Past Participle:* CAPITO

*Present Case (Indicative)*

capISCO	} I understand, etc.
capISCI	
capISCE	
CAPIAMO	
CAPITE	
capIScono	

*Present Tense Subjunctive*

capISCa	} (that) I may understand, etc.
capISCa	
capISCa	
CAPIAMO	
CAPITE	
capIScano	

*Imperative*

capISCI, understand (thou)	capISCa, let him, her understand
CAPIAMO, let us understand	
capIScano, let them understand	CAPITE, understand (you)



ALL other forms of **CAPIRE** are conjugated like **SENTIRE**.

The important thing to remember is that pronunciation changes when **-ISC-** comes before **-i** and **-e**. Thus: **Lei capisce?** *Do you understand?*

*Imperfect:* capivo, capivi, capiva, capivamo, capivate, capivano

*Perfect:* capii, capisti, capì, capimmo, capiste, capirono

*Future:* capirò, capirai, capirà, capiremo, capirete, capiranno

*Conditional:* capirei, capiresti, capirebbe, capiremmo, capireste, capirebbero

### Telephoning

il telefono, telephone	domandare, to ask for
chiamare, to call	la comunicazione interur-
il numero, number	bana, long distance call
richiamare, to ring again	la cabina telefonica, tele-
la linea, line	phone box
telefonare, to telephone	

Vorrei telefonare, per favore. I'd like to telephone, please.

La linea non è libera. The line's not free.

Quando è libera, vuole chiamare questo numero? When it's free, would you kindly call this number?

Qui è . . . Qui parla . . . This is . . . This is . . . speaking.

Con chi parlo? Who am I speaking to?

Vorrei parlare personalmente con . . . I want to speak to . . . personally.

Suo numero di telefono è? Your telephone number is?

Il mio numero è . . . My number is . . .

Vuole chiamarmi questo numero, per favore? Would you please call this number?

Lo (la) chiami ancora una volta. Call him (her) again.

La richiamerò stasera. I'll call you again this evening.

La linea è occupata. Occupata. The line's busy (or simply "Busy").

**Signorina, mi ha dato un numero sbagliato.** Miss, you've given me a wrong number.

**Ha una comunicazione telefonica per . . .** There's a call for . . .

**Ecco il suo numero . . .** Here's your number.

**La posso raggiungere domani?** Can I get you (on the phone) to-morrow?

**Mi può telefonare stasera.** You can phone me this evening.

**A rivederci, e mi telefoni presto.** Au revoir, and phone me soon.

**Dove posso trovare un telefono pubblico?** Where can I find a public telephone?

**Mi metta in comunicazione col numero . . .** Put me through to number . . .

**Quanto debbo pagare per il telefono?** How much have I to pay for the telephone?

**La tariffa è . . .** The charge is . . .

See also under Post Office, page 118, and The Telephone—Some Useful Words, etc.

### 5

### I PROMESSI SPOSI

**«In somma, figliuolo caro, io non ci ho colpa; la legge**

*"In short, my dear son, I'm not the one who's to blame; the law non l'ho fatta io. E, prima di concludere un matrimonio, I have not made. And, before concluding a marriage, noi siamo proprio obbligati a fare molte e molte ricerche, we are simply obliged to make very many inquiries, per assicurarci che non ci siano impedimenti.»*

*to make sure that there are not any impediments."*

**«Ma via, mi dica una volta che impedimento è soprav-**

*"But come now, tell me once (and for all) what impediment has venuto?" arisen?"*

**«Abbiate pazienza, non sono cose da potersi decifrare**

*"Have patience, they are not things (that) can be deciphered così su due piedi. Non ci sarà niente, così spero; ma, non on two feet.<sup>1</sup> There will not be anything, so I hope; but, nevertheless,*

ostante, queste ricerche noi le dobbiamo fare. Il testo è  
*these inquiries we must make. The text is*  
 chiaro e lampante.»  
*clear and shining."*

«Le ho detto che non voglio latino.»

"I have told you that I don't wish for Latin."

«Ma bisogna pure che vi spieghi . . .»

"But it is just necessary that I explain to you."

«Ma non le ha già fatte queste ricerche?»

"But haven't you already made these inquiries into it?"

«Non le ho fatte tutte, come avrei dovuto, vi dico.»

"I haven't made all (of them), as I ought to have (done), I tell you."

«Perchè non le ha fatte a tempo? perchè dirmi che tutto

"Why did you not make them in time? Why tell me that all  
 era finito? perchè aspettare . . .»  
*was finished, why wait . . ."*

«Ecco! mi rimproverate la mia troppa bontà. Ho

"See! you reproach me for my over-kindness. I have  
 facilitato ogni cosa per servirvi più presto: ma . . . ora  
*made easy everything to serve you more quickly; but . . . now*  
 mi sono venute . . . basta, so io.»  
*have come to me . . . enough of this, I know."*

«E che vorrebbe ch'io facessi?»

"And what would you wish me to do?"

«Che aveste pazienza per qualche giorno. Figliuolo

"That you have patience for a few days. My dear  
 caro, qualche giorno non è poi l'eternità: abbiate pazi-  
 son, a few days don't make (is not then) eternity: have pati-  
 enza.»  
*ence."*

«Per quanto?»

"For how long?"

— Siamo a buon porto, — pensò fra sè don Abbondio; e,

"We're at a good port,"<sup>1</sup> thought Don Abbondio to himself; and  
 con un fare più manieroso che mai, «via,» disse: «in  
 with a manner more polite than ever, "Come now," he said, "in  
 quindici giorni cercherò . . . procurerò . . .»  
*a fortnight I'll try . . . I'll obtain . . ."*

«Quindici giorni! oh questa sì ch'è nuova! S'è fatto

"A fortnight! oh this indeed is (something) new! Everything you  
 tutto ciò che ha voluto Lei; s'è fissato il giorno; il giorno  
 wished has been done; the day was fixed; the day  
 arriva; e ora Lei mi viene a dire che aspetti quindici  
 arrives; and now you are telling me to wait for a  
 giorni! Quindici . . .»  
 fortnight! A fortnight! . . ."

## NOTES

<sup>1</sup> = These are not things to be sorted out in a straightforward manner.

<sup>2</sup> Meaning that he did not want Don Abbondio to quote church law  
 (in Latin) to him.

<sup>3</sup> At a good port = getting along nicely.



## LESSON VI

### § 1. Compound Tenses of All Verbs—Infinitives, Gerunda and Compound Tenses Explained—TABLE OF COMPOUND TENSES (For Reference): **aver amato**—Photography—I Promessi Sposi 6

COMPOUND tenses of all verbs are made with the Past Participle of the main verb preceded by the necessary parts of **VERE**, but, as you have seen on page 154, **ESSERE** is used to form its own compound tenses (**io sono stato**, *I have been*, etc.) and also to form the compound tenses of a limited number of verbs which have to be memorized as you go along. Let us take as examples **amare**, to love, **temere**, to fear, and **sentire**, to feel.

\*Present Infinitives: **amare**, to love; **temere**, to fear; **sentire**, to feel, hear.

\*Past Infinitives: **aver amato**, to have loved; **aver temuto**, to have feared; **aver sentito**, to have felt. Note that the final **e** of **avere** is dropped.

\*Past Gerunds: **avendo amato**, having loved; **avendo temuto**, having feared; **avendo sentito**, having felt.

INDICATIVE: Perfect Tense: **ho amato**, I have loved; **ho temuto**, I have feared; **ho sentito**, I have felt.

This indicates a recent action or state in the past, and this form of the Perfect Tense is the commonest of all compound tenses, as well as the easiest. As will be seen from the tables given below, all other compound tenses are formed in the same way with the required part of **avere** (or in some verbs with the required part of **essere**). These other compound tenses are not greatly used in speech, but are constantly coming up in reading matter. It is therefore necessary to know their meaning and to be able to recognize their use. Briefly, it is as follows:

**Pluperfect Tense (1):** This first form of the Pluperfect corresponds to the English *I had . . . or I was . . .*, and is used to indicate an action already completed by the time another action *started*. Thus: **io avevo passeggiato quando l'amico venne ad invitarmi** = *I had walked (or been walking) when the friend came to invite me*.

**Pluperfect (2):** indicates an action in every way completed in a remote time before another action or state that was also completed in a remote time. Thus: **dopo che ebbi passeggiato andai a trovare l'amico** = *after I had walked (finished walking) I went to find the friend*.

**Future Anterior:** indicates a future action which must be completed before another action, also in the future, begins. Thus: **avrò già fatto il mio passeggio quando Lei verrà da me** = *I shall already have made (completed) my walk when you (shall) come to me*.

The Subjunctive Tenses will be required only in reading, and are given in the tables which follow:

### TABLE OF COMPOUND TENSES: For Reference

INDICATIVE					
Perfect Tense					
ho	}	amato, I have loved, etc.	ho	}	temuto, I have feared, etc.
hai			hai		
ha			ha		
abbiamo			abbiamo		
avete			avete		
hanno			hanno		
	}	sentito, I have felt, etc.	ho	}	
hai			hai		
ha			ha		
abbiamo			abbiamo		
avete			avete		
hanno			hanno		
Pluperfect (1)					
avevo	}	amato	avevo	}	temuto
avevi			avevi		
aveva			aveva		
avevamo			avevamo		
avevate			avevate		
avevano			avevano		
	}	sentito	avevo	}	
			avevi		
			aveva		
			avevamo		
			avevate		
			avevano		
I had loved, feared, felt, etc.					

## Pluperfect (2)

ebbi	} amato	ebbi	} temuto	ebbi	} sentito
avesti		avesti		avesti	
ebbe		ebbe		ebbe	
avemmo		avemmo		avemmo	
aveste		aveste		aveste	
ebbero		ebbero		ebbero	

I had loved, feared, felt, etc.

## Future Anterior

avrò	} amato	avrò	} temuto	avrò	} sentito
avrai		avrai		avrai	
avrà		avrà		avrà	
avremo		avremo		avremo	
avrete		avrete		avrete	
avranno		avranno		avranno	

I shall, will love, fear, feel, etc.

## SUBJUNCTIVE

## Perfect

che io abbia	} amato	abbia	} temuto	abbia	} sentito
" tu abbia		abbia		abbia	
" egli abbia		abbia		abbia	
che noi abbiamo		abbiamo		abbiamo	
" voi abbiate		abbiate		abbiate	
" essi abbiano		abbiano		abbiano	

(that) I may have loved, feared, felt, etc.

## Pluperfect

che io avessi	} amato	avessi	} temuto	avessi	} sentito
" tu avessi		avessi		avessi	
" egli avesse		avesse		avesse	
che noi avessimo		avessimo		avessimo	
" voi aveste		aveste		aveste	
" essi avessero		avessero		avessero	

(that) I might have loved, feared, felt, etc.

## CONDITIONAL

## Perfect

avrei	} amato	avrei	} temuto	avrei	} sentito
avresti		avresti		avresti	
avrebbe		avrebbe		avrebbe	
avremmo		avremmo		avremmo	
avreste		avreste		avreste	
avrebbero		avrebbero		avrebbero	

I should, would have loved, feared, felt, etc.

## Photography

la fotografia, photography	lo sviluppo, development
l'apparecchio fotografico, or	il positivo, positive
l'apparecchio, the camera	il negativo, negative
l'apparecchio cinemato-	l'ingrandimento, enlarge-
grafico, cine-camera	ment
il mirino, view-finder	il filtro per i colori, color-
lo scatto, shutter	filter
la chiave, winding key	pronto, ready
il filtro, filter	una pellicola, film
il telemetro, range finder	la stampa, i stampi, print (-s)
l'esposimetro, exposure meter	la copia, copy, print
il rotolo, roll film	il rullo, roll
la fotografia, photo, snapshot	il millimetro, millimeter
la busta, camera case	i millimetri, millimeters

Sviluppi questi negativi, per favore. Please develop these negatives.

Mi può mettere questa macchina (quest'apparecchio) in ordine? Can you put this camera in order?

Vorrei un rullo per film a colore. I want a color-film roll.

Stampi una copia di ciascuna. Make one copy of each.

Desidero un ingrandimento di ciascuna. I'd like one enlargement of each.

Quando saranno pronte? When will they be ready?

Vuol dirmi il prezzo di questo? Will you tell me the price of this?

È per pellicola di sedici millimetri? Is it for a film of sixteen millimeters?

Costa sessanta mila lire. It costs sixty thousand lire.

Voglio dei rotoli di pellicola. I want some film rolls.

I dimensioni? Dimensions? Size?

Voglio una pancromatica. I want a panchromatic (film).

Sarà meglio. It would be better.

Questa è buona? This is a good one?

È la migliore. It's the best.

Mi può caricare quest'apparecchio? Can you load this camera for me?



**Voglio un rotolo di piccolo formato.** I want a miniature-sized roll.

**Come debbo usarlo?** How must I use it?

**Che esposizione devo dargli?** What exposure must I give it?

**Vuol'istruirmi sul modo di usarlo, per favore?** Would you kindly show me the way to use it?

**Per istantanea, scatti a duecento.** For a snapshot, release at 200.

**Desidero che mi sviluppino due rotoli.** I'd like you to develop two films for me.

**Quante copie di ciascun negativo?** How many copies of each negative?

**Due copie ed un ingrandimento di ciascuno.** Two copies and an enlargement of each.

**E l'ingrandimento, di che dimensioni?** And what sized enlargement?

**Di cartolina postale.** Post card (size).

**Molto bene. Domani saranno pronte.** Very well. They'll be ready to-morrow.

**Vuol darmi uno scontrino, per favore?** Will you give me a receipt, please?

**Sì, signore. Eccolo.** Yes, sir. Here it is.

**L'apparecchio non funziona bene.** The camera doesn't work well.

**Potrà mettermelo a posto?** Can you put it right?

## 6

## I PROMESSI SPOSI

«Quindici . . .» riprese poi, con voce più alta e stizzosa,

“*A fortnight . . .*” he resumed then, with a louder, more angry stendendo il braccio, e battendo il pugno nel l'aria; e chi sa qual diavoleria avrebbe attaccata a quel numero, se knows what devilment he might have added to that word,<sup>1</sup> if don Abbondio non l'avesse interrotto, prendendogli l'altra Don Abbondio had not interrupted him, taking hold of his other mano, con un'amorevolezza timida e premurosa: «via, hand, with a timid eager friendliness: “Come,

via, non v'alterate, per amor del cielo. Vedrò, cercherò come, don't get angry, for love of heaven. I'll see, I'll try se, in una settimana . . .»

if, in a week . . .”

«E a Lucia che devo dire?»

“And to Lucia what must I say?”

«Ch'è stato un mio sbaglio.»

“That it has been my mistake (a mistake of mine).”

«E i discorsi del mondo?»

“And the speeches (talk, gossip) of people?”

«Dite pure a tutti, che ho sbagliato io, per troppa furia, per troppo buon cuore: gettate tutta la colpa addosso a me. Posso parlare meglio? via, per una settimana.»

back. Can I speak better (say more)? Off (with you), for a week.”

«E poi, non ci sarà più altri impedimenti?»

“And then, there won't be any other impediments?”

«Quando vi dico . . .»

“When I tell you . . .”

«Ebbene: avrò pazienza per una settimana; ma ritenga

“All right: I'll have patience for a week; but remember bene che, passata questa, non m'appagherò più di chiac- well that (when) passed this (week), I'll not be satisfied with chere. Intanto la riverisco.» E così detto, se n'andò, facendo a don Abbondio un inchino meno profondo del giving to Don Abbondio a bow less deep than usual, and solito, e dandogli un'occhiata più espressiva che riverente. giving him a look more expressive than (it was) reverent.

Uscito poi, e camminando di mala voglia, per la prima

Gone out then, and walking with ill will, for the first volta, verso la casa della sua promessa, in mezzo alla time, towards the house of his promised (girl), in the midst of his stizza, tornava con la mente su quel colloquio; e sempre anger, he turned his mind on that conversation, and always più lo trovava strano. L'accoglienza fredda e impacciata found it stranger.<sup>2</sup> The cold and embarrassed reception

di don Abbondio, quel suo parlare stentato insieme e of Don Abbondio; that hesitating and also impaziente, que'due occhi grigi che, mentre parlava, impatient talking of his, those two grey eyes, which, while he eran sempre andati scappando qua e là, come se avesser was speaking, were always shifting here and there, as if he might have avuto paura d'incontrarsi con le parole che gli uscivan di had fear of meeting with the words which went out of bocca, quel farsi quasi nuovo del matrimonio così espresa- his mouth, that almost starting afresh about the marriage so defimente concertato, e sopra tutto quell'accennar sempre nitely arranged, and above all that pointing (hinting) always qualche gran cosa, non dicendo mai nulla di chiaro. at something important, never saying anything that was clear.

## NOTES

<sup>1</sup> a quel numero, to that number (quindici (giorni)). As the Italians use quindici giorni for our "fortnight", we must here translate "that number" by "that word."

<sup>2</sup> = the more he turned it over in his mind, the stranger he found it.

§ 2. Reflexive Verbs—Model Verb: **LAVARSI**, to wash oneself—The Passive of Verbs—Model Passive: **essere creduto**, to be believed—Recapitulation of Active, Reflexive and Passive: Principal Tenses of **lavare**, to wash, **lavarsi**, to wash oneself, **essere lavato**, to be washed—Theatre: Opera—I Promessi Sposi 7

Turn to the Table of Pronouns on page 79 and distinguish between the Reflexive and Emphatic forms in Italian, and note also the Adjective **stesso**, -a, meaning *self* when used with a Noun or Pronoun: **io stesso**, I myself; **essa stessa**, she herself. Here **stesso**, -a is emphatic. It is not reflexive.

When we say *I wash myself*, I is the subject and *myself* is the object of the Verb *wash*. When the action is performed and suffered by the same person or thing, as in *I wash myself*, the Verb is called "reflexive." The Italian for *to wash oneself* is **LAVARSI**, the Verb **lavare** + **si** with **e** eliminated.

Italian Reflexive Verbs are conjugated in exactly the same way

as simple verbs, but the Reflexive Pronoun is placed before the Verb, being the object, except in the Infinitive, and the Participles, when it is joined after them. Thus:

**LAVARSI**, to wash oneself

**lavandosi**, washing oneself

and (though seldom used)

**lavatosi**, washed oneself

Present Tense (Indicative)

(io) **mi lavo**, I wash myself

(tu) **ti lavi**

egli } **si lava**

essa }

Lei }

(noi) **ci laviamo**

(voi) **vi lavate**

essi }

esse }

Loro } **si lavano**

Present Subjunctive: **io mi**

**lavi**, etc.

Imperfect (Indicative): **io mi**

**lavavo**

Past Definite: **io mi lavai**,

etc.

Future: **io mi laverò**, etc.

Conditional: **io mi laverei**,

etc.

Imperfect (Subjunctive): **io mi**

**lavassi**

Note: (1) Compound Tenses of all Reflexive Verbs are made with **ESSERE**: **io mi sono lavato**, I have washed myself.

(2) When the Infinitive is used, the Reflexive Pronoun must be changed to agree in person with the antecedent subject. Thus:

**io devo lavarmi**

**Lei deve lavarsi**

**noi dobbiamo lavarci**

**Loro devono lavarsi**

Otherwise Reflexive Verbs in Italian follow the general rules for inflections in the Tables of Verbs on pages 170-196, and the irregularities of the irregular Verbs.

The above statement covers the straightforward or "true" Reflexive Verbs. But there are "reciprocal" Verbs with exactly the same form as the reflexives, yet sometimes require another word or phrase to clarify the meaning. Thus: **noi ci**



**odiamo**, *we hate ourselves*, and **noi ci odiamo l'un l'altro**, *we hate one another*, have quite different meanings. As well as the pronominal phrase **l'un l'altro**, *one another*, adverbs can be used to strengthen or clarify meaning: **Le due squadre si batteranno accanitamente**. *The two squadrons fought bitterly*. Here **si batteranno** is clearly *fought one another*, and the adverb strengthens it. **Vicendevolmente**, *reciprocally, mutually*, is a useful word. And **a vicenda**, *in turns*.

**Rule:** ALL REFLEXIVE VERBS ARE CONJUGATED WITH **ESSERE** IN THEIR COMPOUND TENSES.

Thus: **mi sono lavato**, *I have washed myself*—and so on.

See Recapitulation on pages 203–205.

**THE PASSIVE OF VERBS:** A Verb is said to be in the passive (or passive voice) when the subject suffers the action implied in the Verb. Thus: *I am believed, I am knocked down, I am struck*. These are passive forms of *to believe, to knock down, to strike*.

As in English, the Italian passives are made with the relevant parts of the verb *to be*. Thus: **io sono creduto**, *I am believed*; **io fui creduto**, *I was believed*. But the Italian Past Participle with **essere** agrees in number and gender with the subject. Thus, when a woman speaks she says: **Io sono creduta**. When two women speak, or one speaks for two, the form is: **noi siamo credute**, *we are believed*. In this the Past Participle resembles an adjective.

With the verb **essere**, *to be* and its forms, all forms of the passive can be made. Take the simple verb **credere**, *to believe*. The conjugation of the principle tenses is as follows:

**Infinitive:** **essere creduto**, -a, -i, -e, *to be believed*  
**Gerund:** **essendo creduto**, -a, -i, -e, *being believed*  
**Past Participle:** **stato creduto**, -a, -i, -e, *been believed*

#### *Present Tense Indicative*

**sono creduto**, -a,\* *I am believed*  
**sei creduto**, -a, *thou art believed*

\* Note that the Past Participle changes to agree in number and gender with the speaker or person who suffers the action.

**è creduto**, -a, *he is believed*  
**siamo creduti**, -e, *we are believed*  
**siete creduti**, -e, *you (ye) are believed*  
**sono creduti**, -e, *they are believed*  
**Lei è creduto**, -a, *you are believed (singular)*  
**Loro sono creduti**, -e, *you are believed (plural)*

#### *Imperfect*

**ero creduto**, -a, *I was believed*  
**eravamo creduti**, -e, *we were believed*

**Past Definite:** **fui creduto**, *I was believed*

**Future:** **sarò creduto**, *I shall, will be believed*

**Conditional:** **sarei creduto**, *I should be believed*

**Present Subjunctive:** **che (io) sia creduto**, *that I may be believed*

#### *Polite Imperative*

**sia creduto**, -a, *be believed*  
**siano creduti**, -e, *be believed (plural)*

**Compound Tenses:** When we use the compound past (*I have been believed*) the Italian form is: **sono stato creduto** or **sono stata creduta** and plural **siamo stati creduti** or **siamo state credute**, in accordance with number and gender.

#### RECAPITULATION TABLE OF THE REGULAR VERB **LAVARE** IN ACTIVE, REFLEXIVE, AND PASSIVE FORMS OF PRINCIPAL TENSES

<i>Active</i>	<i>Reflexive</i>	<i>Passive</i>
<b>lavare</b> , to wash	<b>lavarsi</b> , to wash one-self	<b>essere lavato</b> , -a, to be washed
<b>lavando</b> , washing	<b>lavandosi</b> , washing oneself	<b>essendo lavato</b> , -a, being washed
<b>INDICATIVE</b>		
<i>Present</i>		
lavo	mi lavo	sono lavato, -a
lavi	ti lavi	sei lavato, -a
lava	si lava	è lavato, -a
laviamo	ci laviamo	siamo lavati, -e
lavate	vi lavate	siete lavati, -e
lavano	si lavano	sono lavati, -e

Perfect		
Active	Reflexive	Passive
ho	mi sono	sono stato, -a
hai	ti sei	sei stato, -a
ha	si è	è stato, -a
abbiamo	ci siamo	siamo stati, -e
avete	vi siete	siete stati, -e
hanno	si sono	sono stati, -e
		lavato, -a
		lavati, -e

Imperfect		
lavavo	mi lavavo	ero lavato, -a
lavavi	ti lavavi	eri lavato, -a
lavava	si lavava	era lavato, -a
lavavamo	ci lavavamo	eravamo lavati, -e
lavavate	vi lavavate	eravate lavati, -e
lavavano	si lavavano	erano lavati, -e

Pluperfect		
avevo	mi ero	ero stato, -a
avevi	ti eri	eri stato, -a
aveva	si era	era stato, -a
avevamo	ci eravamo	eravamo stati, -e
avevate	vi eravate	eravate stati, -e
avevano	si erano	erano stati, -e
		lavato, -a
		lavati, -e

Past Definite		
lavai	mi lavai	fui lavato, -a
lavasti	ti lavasti	fosti lavato, -a
lavò	si lavò	fu lavato, -a
lavammo	ci lavammo	fummo lavati, -e
lavaste	vi lavaste	foste lavati, -e
lavarono	si lavarono	furono lavati, -e

Simple Future		
laverò	mi laverò	sarò lavato, -a
laverai	ti laverai	sarai lavato, -a
laverà	si laverà	sarà lavato, -a
laveremo	ci laveremo	saremo lavati, -e
laverete	vi laverete	sarete lavati, -e
laveranno	si laveranno	saranno lavati, -e

Conditional		
laverei	mi laverei	sarei lavato, -a
laveresti	ti laveresti	saresti lavato, -a
laverebbe	si laverebbe	sarebbe lavato, -a
laveremmo	ci laveremmo	saremmo lavati, -e
lavereste	vi lavereste	sareste lavati, -e
laverebbero	si laverebbero	sarebbero lavati, -e

Present Subjunctive		
Active	Reflexive	Passive
lavi	mi lavi	sia
lavi	ti lavi	sia
lavi	si lavi	sia
laviamo	ci laviamo	siamo
laviate	vi laviate	siate
lavino	si lavino	siano
		lavato, -a
		lavati, -e

The Imperative is like the Present Subjunctive, except Second Person Singular **lava**.

*Note:* The recapitulation of these forms of **lavare** is important for reasons which the learner will already have appreciated. **Lavare** is a verb of the first conjugation, and is therefore a model for thousands of verbs ending in **-are**. The reflexive form is a model for all reflexive forms, the only change being due to the conjugation: **-ere** verbs follow **vendere**; and **-ire** verbs follow **sentire** or **capire**. And similarly the passive form of all verbs follows **lavare**, **vendere**, **capire**, or **finire**, with the relevant parts of **essere**.

**ESSERE** is used to form all reflexives and passives.

#### Theatre: Opera

il teatro, theater	il direttore d'orchestra, conductor
la cassa } del teatro, box	
il botteghino } office	
il programma, programme	il teatro d'opera, opera house
il ridotto, foyer	il posto, seat; i posti, seats
il biglietto, ticket	un'agenzia dei teatri, a ticket agency
la contromarca, cloakroom	la poltroncina, seat in the front part of the orchestra
ticket	
un'opera, opera	la prima fila, first row
un'operetta, light opera	la prima galleria, balcony
un'opera buffa, musical	la piccionaia, gallery, gods
comedy	il palco, box
il dramma, play	la scena, stage
la commedia, comedy	l'attore, l'attrice, actor, actress
la tragedia, tragedy	
l'orchestra, orchestra	la maschera, attendant



il suggeritore, prompter	la rappresentazione, the
gli spettatori, audience	show
le quinte, wings	la guardaroba, cloak-room
l'atto, act	l'intervallo, interval
il sipario, curtain	la platea, pit
il cannocchiale, opera glass	

Vorrei alcuni posti per . . . I'd like seats for . . .

Per la rappresentazione di stasera, di domani sera. For this evening's, to-morrow evening's show.

Lasciamo i cappelli e le cose in guardaroba. Let's leave our hats and things in the cloakroom.

Potrei avere un programma? Could I have a programme?

Suona il campanello e questo indica il cominciare della rappresentazione. The bell is sounding and that indicates the beginning of the show.

Si alza il sipario. Attenzione! The curtain's going up. Pay attention!

A che ora comincia? At what time does it begin?

A che ora è l'intervallo? At what time is the intermission?

Quanto dura l'intervallo? How long does the intermission last?

Vuol indicarmi il bar? Would you show me where the bar is?

Vuol indicarmi la toletta? Where is the lavatory.

Che bravi attori sono! What good actors they are!

Bisogna dare una mancia alla maschera. One has to tip the attendant.

A che ora finisce lo spettacolo? At what time does the show end?

All'una della mattina. At one o'clock in the morning.

Per Bacco! Andiamo a vedere il ridotto. Good gracious! Let's go and see the foyer.

Saremo un poco in ritardo. We shall be a little late.

Questo non importa in Italia. That doesn't matter in Italy.

L'azione del dramma avviene in Palermo. The action of the play is in Palermo.

Il terzo atto è finito. Andiamo! The third act is finished. Let's go!

Portiere, dov'è il guardaroba? Porter (commissionaire), where's the cloakroom?

Volgiamo andare ad un cinema domani? Shall we go to a cinema to-morrow?

Sì, vorrei vedere un film inglese. Yes, I'd like to see an English film.

Questo non sarà difficile. That will not be difficult.

Non ci sono più biglietti. There are no more tickets.

## 7

## I PROMESSI SPOSI

Tutte queste circostanze messe insieme facevano pensare a Renzo che si fosse sotto un mistero diverso da quello che don Abbondio aveva voluto fare credere. *All these circumstances put together made Renzo think that he was under (dealing with) some kind of a mystery different from what Don Abbondio had wished to make him think. The young man was a moment in doubt about turning back, to squeeze him, and make him speak more clearly; but, alzando gli occhi, vide Perpetua che camminava dinanzi a lui, ed entrava in un orticello pochi passi distante della casa. Le diede una voce, mentre essa apriva l'uscito; studiò il passo, la raggiunse, la ritenne sulla soglia, e, col disegno di scovare qualche cosa di più positivo, si fermò ad attaccare discorso con essa.* *to open (a) conversation with her.*

«Buon giorno, Perpetua: io sperava che oggi si sarebbe stati allegri insieme.»

*"Good morning, Perpetua: I was hoping that to-day one (we) would have been merry together."*

«Ma! quel che Dio vuole, il mio povero Renzo.»

*"Oh, well! What God wills, my poor Renzo."*

«Fatemi un piacere: quel benedett'uomo del signor  
*"Do me a favor: that blessed man the priest  
 curato m'ha impastocchiate certe ragioni che non ho  
 has plastered me (with) certain reasons which I have not  
 potuto ben capire: spiegatemi voi meglio perchè non può  
 been able to understand: (do) explain to me better why he can't  
 o non vuole maritarci oggi.»*

*or doesn't want to marry us to-day."*

«Oh! vi par egli ch'io sappia i segreti del mio padrone?»

*"Oh! does it seem to you that I may know my master's secrets?"*

— L'ho detto io, che c'era mistero sotto, — pensò Renzo;

*I've said it myself that there was (a) mystery behind (it), — thought  
 e, per tirarlo in luce, continuò: «via, Perpetua; siamo  
 Renzo; and, to bring it into light, he continued: "Come, Perpetua;  
 amici: ditemi quel che sapete, aiutate un povero  
 we're friends: tell me what you know, help a poor  
 figliuolo.»*

*fellow."*

«Mala cosa nascere povero, il mio caro Renzo.»

*"It's a bad thing to be born poor, my dear Renzo."*

«È vero,» riprese questo, sempre più confermandosi

*"That's true," resumed the latter, always more confirming  
 ne'suoi sospetti; e, cercando d'accostarsi più alla ques-  
 himself in his suspicions; and, trying to approach nearer to the  
 tione, «è vero,» soggiunse, «ma tocca ai preti a trattare  
 matter, "it's true," he added, "but it ill behoves priests to deal  
 male co' poveri.»*

*badly with the poor."*

«Sentite, Renzo; io non posso dire niente, perchè . . .

*"(Just) think, Renzo; I can't say anything, because . . .  
 non so niente; ma quello che vi posso assicurare è che il  
 I don't know anything; but what I can assure you of is that  
 mio padrone non vuole fare torto, nè a voi nè a nessuno;  
 my master doesn't wish to do harm, neither to you nor to anybody;  
 e lui non ci ha colpa.»*

*and he's not in fault."*

§ 3. Using the Principal Parts of Regular Verbs to Form Other  
 Tenses—Irregular Verbs—Most Irregular Verbs are Regular  
 in their Terminations—Parts of Irregular Verbs Most Likely  
 to Be Irregular—Derivative and Compound Verbs—Irregular  
 Verbs Ending -ARE—Idioms with andare, dare, stare—  
 Semi-irregular Verbs in -are—Accidents: Emergencies—I  
 Promessi Sposi 8

I. The majority of Italian verbs follow the "Models" given  
 for **COMPRARE**, **VENDERE**, **SENTIRE**, and **CAPIRE**, for  
 which reason alone it is important to know those Models well,  
 and especially the following parts:

II. (1) Infinitive; (2) Present Tense Indicative; (3) Simple  
 Future; (4) Past Definite Indicative; (5) Past Participle.

The learner will soon realize from his own experience that, if  
 these parts of a verb are known, all other parts can be formed  
 from them.

III. Verbs which do not follow the Models for **comprare**,  
**vendere**, **sentire**, or **capire** are called "irregular", but they  
 also (with few exceptions) follow certain principles, one of which  
 is that, if the five "principal parts" stated above are known, all  
 other parts of that irregular verb can be formed from them.

IV. The next general principle in regard to irregular verbs is  
 this: *irregular verbs are regular in their terminations.*

You can always refer to the Table of Inflections on page 172  
 for the termination or terminations required for a particular  
 part of any verb, regular or irregular. These terminations are  
 not difficult to master, and you should now make sure that you  
 are familiar with them before proceeding any further.

V. In the irregular verbs the part most likely to be irregular  
 is the Present Tense Indicative, to which particular attention  
 must be paid while studying the irregular verbs.

VI. In the irregular verbs: (1) The Gerund is always regular.  
 (2) The stem of the Imperfect is regular, that is, it does not  
 change. Thus:

-ARE:	andavo	davo	stavo	Gerund:	andando
-ERE:	discutevo	dovevo	mettevo	„	discutendo
-IRE:	aprivo	salivo	venivo	„	aprendo



—and, as the terminations also do not change, the Imperfect of irregular verbs may be regarded as consistently regular.

VII. The Imperfect Subjunctive of irregular verbs always follows the regular forms.

VIII. The Imperative polite form (the most important for the learner) is the same as the Third Person Singular or Plural of the Present Subjunctive. You will remember that in **-are** verbs, the final vowel of the Third Person Present Subjunctive becomes **-i**, the final of **-ere** and **-ire** verbs, **-a** (see page 173).

IX. The Past Definitive Indicative, when irregular, usually has these terminations:

First Person Singular: **-i**  
Third Person Singular: **-e, i**  
Third Person Plural: **-rono** or **-ero**

X. Derivative and compound Verbs follow the irregularities of their simple Verbs: **disfare**, to undo, is conjugated like **fare**. One must be careful to distinguish between a real compound or derivative Verb and one which is not so by its nature. For example, **costare**, to cost, is not related to **stare**, to stay, stand. But **sottostare**, to stand beneath, is obviously a compound of **sotto** and **stare**, and therefore follows **stare**.

It is not necessary to learn all the Irregular or Defective Verbs at this stage, but only those which recur again and again, although it is advisable to have access to some work such as a dictionary which notes all the irregularities: *A Short Italian Dictionary*, Italian-English part, by Alfred Hoare (Cambridge University Press) can be recommended.

In the lists which follow, the regular parts of Verbs are stated only when it is inconvenient to dissociate them from the irregular.

#### TENSES WHICH ARE NOT GIVEN IN THE FOLLOWING LISTS MAY BE ASSUMED TO FOLLOW THE REGU- LAR CONJUGATION.

In text-books for English learners the irregular Verb **fare** is usually given under the first conjugation (verbs ending in **-are**). Here it will be given under Verbs ending in **-ere**, because **fare**

is merely a contraction of **facere**, and this accounts for such forms as **io faccio**. The Infinitive **facere** is no longer used.

With these general principles in mind, you may approach the closer study of the irregular verbs without too many fears or misgivings. Little by little, as you master the parts of each irregular verb given in the following pages, your confidence will increase until, in time, even the irregular verbs will "go with a swing." They are really not difficult.

IRREGULAR VERBS ENDING IN **-ARE**: There are only three irregular Verbs in this conjugation, but as they are in everyday use they must be known thoroughly.

#### ANDARE, to go

*Gerund: andante*  
*Past Participle: andato*  
*Gerund: andando*  
*Present Indicative: vado, (or vo), vai, va, andiamo, andate, vanno*  
*Future: andrò (or anderò), andrai, andrà, andremo, andrete, andranno.*  
*Conditional: andrei, etc.*  
*Imperative: va' or vai, andiamo, andate, vadano. Polite Forms: vada, vadano.*  
All other forms are regular.  
Like **andare**: **riandare**, to go again.  
This Verb and **riandare** are conjugated in the compound tenses with **essere**: **sono andato**, I have gone, etc.

#### DARE, to give

*Gerund: dando*  
*Past Participle: dato*  
*Present Indicative: do, dà, dà, diamo, date, danno*  
*Future: darò, etc.*  
*Conditional: darei, etc.*  
*Present Subjunctive: dia, dia, dia, diamo, diate, diano (or dieno)*

*Imperfect Subjunctive:* **dessi, dessi, desse, dessimo, deste, dessero**

*Past Definite:* **diedi (or detti), desti, diede (or dette), demmo, deste, diedero (or dettero)**

*Imperative:* **da' (or dai), diamo, date.** *Polite Forms:* **dia, diano**

All other forms are regular.

Like **dare:** **addarsi,\*** to perceive; **ridare,** to give again.

#### STARE, to stay, to stand

*Gerund:* **stando**

*Past Participle:* **stato**

*Present Indicative:* **sto, stài, stà, stiamo, state, stanno**

*Future:* **starò,** etc.

*Conditional:* **starei,** etc.

*Present Subjunctive:* **stia, stia, stia, stiamo, stiate, stiano**

*Imperative Subjunctive:* **stessi**

*Past Definite:* **stetti, stesti, stette, stemmo, steste, stettero**

(Like **dare** except in the Past Definite.)

All other forms are regular.

Like **stare:**

**ristare,** to go on staying (*conjugated with essere*)

**soprastare,** to be situated above (*conjugated with avere*)

**sottostare,** to stand at the foot of (*conjugated with essere*)

**STARE** is very much used with a Gerund for *continuous action*, as an equivalent for the English *to be* with that Participle for our "Continuous" Present and other tenses: *I am waiting, I was waiting, I shall be waiting, etc.:* **sto aspettando, stavo or stetti aspettando, starò aspettando.**

The importance of **andare, dare, and stare** is not limited to their ordinary uses to convey their straightforward meanings. They are also used to form many common idiomatic phrases.

**IDIOMS WITH ANDARE, DARE, STARE:** *Definition:* An idiom is a combination of words which requires a different com-

\* Conjugated with **essere**.

bination or use of words to translate it into another language. For example: **fa freddo,** it makes cold, becomes *it is cold* in English. Idioms are often difficult, and are best learnt by experience. But there are many, and especially with these Verbs, which occur frequently and should be known. Here is a short list:

#### ANDARE, to go

**andare a cavallo,** to ride on a horse

**andare in automobile,** to drive in a car

**andare a piedi,** to go on foot

**andare (a) male,** to decay, to decline in health

**andare di bene in meglio,** to get better and better

**andare di male in peggio,** to get worse and worse

**andare in collera,** to get angry

**andare superbo,** to be proud

**Andare** may be used in the sense of *it, he, she, must.*

**Non va fatto così,** It must not be done thus

**Non va svegliato,** He must not be awakened

**Non va lasciata sola,** She must not be left alone

#### DARE, to give (*often used in the form dar*)

**dar ad intendere,** to make believe

**dar fuoco,** to set on fire

**dar a bere,** to make one believe

**dar del Lei, del voi,** etc., to address one in the Third Person Singular—in the Second Person Plural (polite and familiar forms)

**dar in prestito,** to lend

**dar luogo,** to occasion, to give rise to

**dar parola,** to give one's word

**darsi bel tempo,** to seek one's leisure, ease

**darsi pensiero,** to take to heart, worry

**dare disturbo,** to give trouble

**dare nel naso,** to make one suspicious



## STARE (often star)

To be well, ill, or badly, either in health or personal appearance, is rendered by the verb **stare** in Italian instead of *essere*.

**Non sta bene.** He is unwell  
**Sta scomoda.** She is uncomfortable  
**Egli sta meglio.** He is better  
**star di casa,** to live, to inhabit  
**lasciare stare,** to let a person or a thing alone  
**star allegro,** be happy  
**star di buon animo,** to be of good courage  
**star quieto,** to be quiet  
**star in forse,** to be doubtful, in doubt  
**star in piedi,** to stand (be on foot)  
**star zitto,** to be silent

**SEMI-IRREGULAR VERBS IN -are:** In addition to the above "true" irregulars in **-are**, there are some like **sonare**, to sound, ring, play (music), which take the diphthong **uo** instead of **o** in inflections when the stress is on it, or **o** if the tonic accent is on another syllable:

*Present Indicative:* **suono, suoni, suona, soniamo, sonate, suonano**

*Present Subjunctive:* **suoni, suoni, suoni, soniamo, soniate, suonino**

*Imperative:* **suona, soniamo, soniate.** *Polite Forms:* **suoni, suonino**

Similarly:

**accorare,** to grieve  
**arrotare,** to sharpen  
**consonare,** to suit  
**giocare,** to play  
**infocare,** to inflame  
**nuotare,** to swim

**rinnovare,** to renew  
**risonare,** to resound  
**rotare,** to wheel  
**sonare,** to sound, to ring  
**tuonare,** to thunder  
**vuotare,** to empty

## Accidents: Emergencies

<b>la guardia,</b> policeman	<b>ustionato,</b> scorched, burnt
<b>un accidente,</b> an accident	<b>un'infermiera,</b> nurse
<b>un'ambulanza,</b> ambulance	<b>l'ospedale,</b> hospital
<b>la benda,</b> bandage	<b>la frattura,</b> fracture
<b>un pateruccio,</b> whitlow	<b>la stecca,</b> splint
<b>svenuto,</b> fainted	<b>la respirazione artificiale,</b>
<b>gonfiato,</b> swollen	artificial respiration
<b>la ferita,</b> wound	<b>annegare (si),</b> to drown, get
<b>un accesso,</b> an attack	drowned
<b>l'avvelenamento,</b> poisoning	<b>una collisione,</b> collision
<b>il veleno,</b> poison	<b>scottato,</b> scalded
<b>velenoso,</b> poisonous	<b>congelato,</b> frostbitten
<b>una storta,</b> sprain	<b>la cassetta di pronto soc-</b>
<b>travolto,</b> knocked down (by a	<b>corso,</b> first-aid outfit
car, etc.)	<b>gravissimo,</b> very serious
<b>morsicato,</b> bitten (by a dog)	

**Si porti soccorso—subito!** Bring help—immediately!

**È accaduto un grave accidente.** There's been a serious accident.

**Un uomo è ferito.** A man has been hurt (wounded).

**Una persona è caduta nell'acqua e si annega.** Somebody has fallen into the water and is drowning.

**Il mio amico si è fatto male.** My friend has hurt himself.

**Che cosa è?** What's the matter?

**Chiami una guardia.** Call a policeman.

**Chiami un medico.** Call a doctor.

**Chiami un'ambulanza.** Call an ambulance.

**Mi fa male qui.** It hurts (pains) me here.

**Ho male al petto.** I have pain in my chest.

**Sento oppressione al respirare.** I feel a weight when I breathe.

**Un pedone è stato travolto da un'auto.** A pedestrian has been knocked down by an automobile.

**Egli è stato morsicato da un cane.** He has been bitten by a dog.

(Mi) porti dell'acqua fredda, calda. Bring (me) some cold, hot water.

Mi sono tagliato la mano. I have cut my hand.

Mi sono slogato il ginocchio. I have dislocated my knee.

Mi sono rotto la caviglia. I have broken my ankle.

La donna è svenuta. The lady has fainted, swooned.

La testa sanguina. His (her) head is bleeding.

Mi aiuti a . . . Help me to . . .

Mi aiuti a trasportarlo (-la) all'automobile. Help me to carry him (her) to the car.

La ferita è velenosa. The wound is poisoned.

Ella non può muovere. She cannot move.

C'è un farmacista qui vicino? Is there a drugstore near?

Vorrei telefonare al medico. I want to telephone the doctor.

Sa il numero di telefono di un dottore? Do you know the telephone number of a doctor?

Si può telefonare alla polizia? Can one telephone to the police?

Qual'è il numero? What's the number?

## 8

## I PROMESSI SPOSI

«Chi è dunque che ha colpa?» domandò Renzo, con un  
*"Who is it, then, who has fault?"*<sup>1</sup> asked Renzo, with a  
 cert'atto trascurato, ma col cuore sospeso, e con l'orec-  
 kind of disregard, but with his heart suspended, and with  
 chio all'erta.  
*ears on the alert.*

«Quando vi dico che non so niente . . . In difesa del  
*"When I tell you I don't know anything . . . In defence of*  
 mio padrone, posso parlare; perchè mi fa male sentire  
*my master, I can speak; because it hurts me to hear*  
 che gli si dia carico di volere fare dispiacere a qual-  
*that he is charged with wishing to do harm to any-*  
 cheduno. Pover'uomo! se pecca, è per troppa bontà.  
*body. Poor man! If he sins, it's from too much goodness.*

C'è bene a questo mondo de' birboni, de' prepotenti, degli  
*There are really in this world some rascals, some tyrants,<sup>2</sup> some*  
 uomini senza timor di Dio . . .  
*men without fear of God . . ."*

— Prepotenti! birboni! — pensò Renzo: — questi non  
*"Tyrants! Rascals!" thought Renzo: "these are not*  
 sono i superiori. «Via,» disse poi, nascondendo a stento  
*his superiors." "Come now," he said then, hiding with*  
 l'agitazione crescente, «via, ditemi chi è.»  
*difficulty (his) increasing agitation, "Come now, tell me who it is."*

«Ah! voi vorreste farmi parlare; e io non posso parlare,  
*"Ah! You would wish to make me talk; and I cannot talk,*  
 perchè . . . non so niente: quando non so niente, è come  
*because . . . I don't know anything: when I don't know anything,*  
 se avessi giurato di tacere. Potreste darmi la corda, che  
*it's as if I'd sworn to keep silent. You could give me the rope, and*  
 non mi cavereste nulla di bocca. Addio; è tempo per-  
*not extract anything from my mouth. Good-bye; it's wasted time*  
 duto per tutt'e due.» Così dicendo, entrò in fretta nell'orto,  
*for us both." So saying, she started in a hurry*  
 e chiuse l'uscio. Renzo, rispostole con un saluto, tornò  
*into the garden and shut the gate. Renzo replied with a salutation,*  
 in dietro pian piano, per non farla accorgere del cammino  
*turned back very quietly, so as not to let her know the road*  
 che prendeva; ma, quando fu fuor del tiro dell'orecchio  
*he was taking; but, when he was out of earshot*  
 della buona donna, allungò il passo; in un momento fu  
*of the good woman, he lengthened his step; in a moment he was*  
 all'uscio di don Abbondio; entrò, andò diviato al salotto  
*at Don Abbondio's door; he entered, went straight to the parlor*  
 dove l'aveva lasciato, ve lo trovò, e corse verso lui, con  
*where he had left him, found him, and ran towards him, with*  
 un fare ardito, e con gli occhi stralunati.  
*a bold air and with eyes staring (out of his head).*

«Eh! eh! che novità è questa?» disse don Abbondio.  
*"Hey! Hey! what novelty<sup>3</sup> is this?" said Don Abbondio.*  
 «Chi è quel prepotente,» disse Renzo, con la voce d'un  
*"Who's that tyrant," said Renzo, with the voice of a*



uomo ch'è risoluto d'ottenere una risposta precisa, «chi è man who is resolved to obtain a precise reply, "who is quel prepotente che non vuol ch'io sposi Lucia?" that tyrant who does not wish that I marry Lucia?"

«Che? che? che?» balbettò il povero sorpreso, con un "What? What? What?" stammered the poor, surprised, man, volto fatto in un istante bianco e floscio, come un cencio with a face in an instant white and flabby, like a rag che esca del bucato. that comes out of the wash.

## NOTES

- <sup>1</sup> Whose fault is it, then?  
<sup>2</sup> prepotente, usually tyrant, here a bully, overbearing person.  
<sup>3</sup> Che novità è questa? What's this about? What's the matter now?

§ 4. Irregular Verbs in **-ERE**—First Group in **-RE** and **-RRE**—  
 Some Idioms with **FARE**—Sports—I Promessi Sposi 9

The irregular verbs ending in **-ERE** are the most numerous and, because this conjugation includes a few ending in **-RRE**, as well as **FARE** (from the old form *facere*) and **DIRE** (from Latin *dicere*), these verbs can be troublesome. It is necessary to divide them into groups for study. The verbs ending in **-RRE** have merely dropped the **-e** before the ending **-re**. Bearing these factors in mind, all the irregular **-ere** verbs can be divided into three groups for study, as follows:

- I. The **-RE** group, with **BERE** (which is also **bevere**), **FARE**, and **DIRE**.
- II. A group in which the stress is normal, falling on the syllable before the last: **cadere**, to fall.
- III. A much larger group of **-ere** verbs in which the stress falls on a syllable before the last but one: **evadere**, to evade; **perdere**, to lose.

If each group is mastered separately the irregular verbs in this broad category do not present many difficulties. As in the

**-are** and **-ire** categories, derivative verbs are conjugated like the model given here. The most useful derivatives will be noted with each verb given in these pages.

**-ERE** IRREGULAR VERBS: Group 1 ending in **-RE**, **-RRE**

**BERE** or **BEVERE**, to drink

Gerund: bevendo

Past Participle: bevuto

Present Indicative: has two forms, regular and irregular, the latter (not much used) is as follows: beo, bei, bee, beviamo, bevete, beono

Regular Present Indicative: bevo, bevi, beve, beviamo, bevete, bevono

Future: berrò (or beverò, etc.)

Conditional: berrei (or beverrei, etc.)

Past Definite: bevvi, bevesti, bevve, bevemmo, bevete, bevvero

Note: Regular forms are based on **bevere** (stress on first **-e**).

**DIRE**, to say

Gerund: dicendo

Past Participle: detto

Present Indicative: dico, dici, dice, diciamo, dite, dicono

Present Subjunctive: dica, dica, dica, diciamo, diciate, dicano

Imperfect: dicevo, etc.

Past Definite: dissi, dicesti, disse, dicemmo, diceste, dissero

Like **dire** are:

**benedire**, to bless

**contraddire**, to contradict

**disdire**, to give notice

**indire**, to announce

**interdire**, to interdict, prohibit

**maledire**, to curse

**predire**, to predict

**ridire**, to find fault

Note that these derivatives make **benedici**, **contraddici**, etc. in the Second Person of the Imperative. **benedire** and

**maledire** sometimes make an irregular *Imperfect*: **benedivo, maledivo**. And *Past Definite*: **benedii, maledii**, etc.

**FARE**, to do, make

*Gerund*: **facendo**

*Past Participle*: **fatto**

*Present Indicative*: **fo** (or **faccio**), **fai**, **fa**, **facciamo**, **fate**, **fanno**

*Imperfect*: **facevo**, etc.

*Future*: **farò**, etc.

*Conditional*: **farei**

*Past Definite*: **feci**, **facesti**, **fece** (or **fè**), **facemmo**, **faceste**, **fecero**

*Present Subjunctive*: **faccia**, —, —, \* **facciamo**, **fate**, **facciano**

*Imperative*: **fa'** (or **fai**), **faccia**, **facciamo**, **fate**, **facciano**

Note that the Verb **fare** comes from the obsolete form **facere**, and that some of the inflections spring from the old form. **Fare** is sometimes (wrongly) classified with **-are** Verbs.

Like **fare** are:

**assuefare**, to accustom

**confare**, to suit

**confarsi**, to be suitable

**contraffare**, to counterfeit

**disfare**, to undo

**liquefare**, to liquefy

**mansuefare**, to soften

**soddisfare**, to satisfy

\* The — means that Second and Third Person Singular are the same as First.

#### SOME IDIOMS WITH **FARE**:

**fare il sarto, il calzolaio**, to be a tailor, a shoemaker

**fare un bagno—una passeggiata**, to take a bath, a walk

**fare un brindisi**, to drink a toast

**fare una visita**, to pay a call, a visit

**far le veci di**, to replace, to represent

**far naufragio**, to be shipwrecked

**far vela**, to set sail

**far vista (di)**, to pretend

**far animo**, to give courage

**farsi animo**, to take courage

**farsi beffe (di)**, to ridicule, to make fun (of)

**far il sordo**, to turn a deaf ear

**far mostra**, to make a show

See also under Impersonal Verbs (page 267) for the use of **fare** in terms for the weather.

**PORRE**, to put

*Gerund*: **ponendo**

*Past Participle*: **posto**

*Present Indicative*: **pongo**, **poni**, **pone**, **poniamo**, **ponete**, **pongono**

*Future*: **porrò**, **porrai**, **porrà**, **porremo**, **porrete**, **porranno**

*Past Definite*: **posi**, **ponesti**, **pose**, **ponemmo**, **poneste**, **posero**

*Imperfect*: **ponevo**, etc.

*Present Subjunctive*: **ponga**, **ponga**, **ponga**, **poniamo**, **poniate**, **pongano**

*Imperfect Subjunctive*: **ponessi**, **ponessi**, **ponesse**, **ponessimo**, **poneste**, **ponessero**

*Imperative*: **poni**, **ponga**, **poniamo**, **ponete**, **pongano**

Like **porre** are **supporre**, to suppose, and the following:

**comporre**, to compose

**opporre**, to oppose

**decomporre**, to decompose

**deporre**, to put down, depose

**predisporre**, to predispose

**disporre**, to dispose

**presupporre**, to presuppose

**esporre**, to expose

**proporre**, to propose

**frapporre**, to interpose

**scomporre**, to decompose

**imporre**, to impose

**sottoporre**, to put under

**TRADURRE**, to translate

*Gerund*: **traducendo**

*Past Participle*: **tradotto**

*Present Indicative*: **traduco**, **traduci**, **traduce**, **traduciamo**, **traducete**, **traducono**

*Imperfect*: **traducevo**, etc.

*Future*: **tradurrò**, etc.



*Conditional:* tradurrei, etc.

*Past Definite:* tradussi, traducesti, tradusse, traducemmo, traduceste, tradussero

*Present Subjunctive:* traduca, —, —, traduciamo, -ucete, -ucano

*Imperative:* like *Present Subjunctive*

Like *tradurre* are:

*condurre*, to lead

*ricondere*, to bring back

*dedurre*, to deduce, to infer

*ridurre*, to reduce

*indurre*, to induce

*riprodurre*, to reproduce

*introdurre*, to introduce

*ritradurre*, to retranslate

*produrre*, to produce

*sedurre*, to seduce

**TRARRE**, to draw, drag

*Gerund:* traendo

*Past Participle:* tratto

*Present Indicative:* traggo, trai, trae, traiamo (or traggiamo), traete, traggono

*Future:* trarrò, etc.

*Conditional:* trarrei, etc.

*Present Subjunctive:* tragga, —, —, traiamo, traiate, traggano

*Imperative Subjunctive:* traessi

*Past Definite:* trassi, traesti, trasse, traemmo, traeste, trassero

*Imperative:* like *Present Subjunctive*

Conjugated like *trarre* are:

*attrarre*, to attract

*estrarre*, to extract

*contrarre*, to contract

*protrarre*, to protract

*detrarre*, to detract

*ritrarre*, to draw, to pull again

*distrarre*, to distract, to divert

*sottrarre*, to subtract

### Sports

*lo sport, gli sports*, sport, sports

*il (giuoco del) calcio*, football (game of)

*lo stadio*, stadium

*il golf*, golf

*il campo di golf*, golf links

*il tennis*, tennis

*il campo da tennis*, tennis court

*doppio*, doubles

*singolare*, singles

*doppio misto*, mixed doubles

*il campo sportivo*, sports field

*la corsa*, racing

*il terreno delle corse*, race-course

*il nuoto*, swimming

*lo sciare*, skiing

*le corse*, races

*lo sciatore*, skier

*gli sci*, skis

*il canottaggio*, rowing

*la partita*, game, match

*la gara*, competition

*la racchetta*, racket

*il ballo*, dancing

*l'alpinismo*, mountaineering

**Le piace il calcio?** Do you like football?

**Sono sempre stato amante del calcio.** I've always loved football.

**Dov'è lo stadio, il campo del calcio?** Where's the stadium, football ground?

**Vorrei assistere ad una partita.** I'd like to see a game, match.

**Facciamo una partita a tennis?** Shall we have a game of tennis?

**Facciamo un singolare (single).** Let's play a single.

**Vuol servire il primo?** Will you serve first?

**È un bello sport.** It's a fine sport.

**Io non pratico molto.** I don't practise very much.

**A che punto è il gioco?** How's the game?

**Desidero vedere la finale.** I'd like to see the final.

**Vorrei assistere alla finale del calcio.** I'd like to be at the football final.

**Gioca Lei a golf?** Do you play golf?

**Ogni tanto, ma non bene.** Sometimes, but not well.

**È pronto a cominciare?** Are you ready to begin?

**Le piace la corsa?** Do you like horse racing?

**Mi piace molto.** I like it very much.

**Dove si può comprare una racchetta?** Where can one buy a tennis racket?

**Mi piacerebbe vedere una partita di tennis.** I should like to see a tennis match.

**C'è un 'tennis court' nella città?** Is there a tennis court in the city?

Mi può dire dov'è il campo del calcio? Can you tell me where the football ground is?

Le piace il nuoto? Do you like swimming?

Lo praticai in gioventù, ma ora sono troppo vecchio.

I practised it when young, but now I'm too old.

Preferisco i bagni di mare. I prefer sea-bathing.

Non sono mai stato amante dell'acqua. I've never been a great lover of the water.

Non mi piace vivere pericolosamente! I don't like to live dangerously!

Sono i miei ultimi giorni qui, e vorrei vedere il mare. It's my last days here, and I'd like to see the sea.

Mi piace la pesca, e a Lei? I like fishing, and you?

La trovo noiosa. I find it boring.

Che facciamo, allora? What shall we do then?

Andiamo a vedere il Mediterraneo. Let's go and see the Mediterranean.

Sì, l'Italia è un paese meraviglioso. Yes, Italy's a wonderful country.

## 9

## I PROMESSI SPOSI

E, pure brontolando, spiccò un salto dal suo seggiolone,  
And, still muttering, he took a jump (jumped) from his armchair,  
per lanciarsi all'uscio. Ma Renzo, che doveva aspettarsi  
to dash for the door. But Renzo, who must have been expecting  
quella mossa, e stava all'erta, vi balzò prima di lui, girò  
that move, and was on the alert, bounded before him, turned  
la chiave, e se la mise in tasca.  
the key, and put it in his pocket.

«Ah! ah! parlerà ora, signor curato? Tutti sanno i fatti  
"So! So! Will you speak now, reverend priest? All know my  
miei, fuori di me. Voglio saperli, per bacco, anch'io.  
affairs except myself. I want to know them, by Baccus, I also.  
Come si chiama colui?»  
What's his name?"

«Renzo! Renzo! per carità, badate a quel che fate;  
"Renzo! Renzo! for charity's sake, take care what you do;  
pensate all'anima vostra.»  
think of your soul."

«Penso che lo voglio sapere subito, sul momento.» E,  
"I'm thinking that I want to know now, this very moment."  
così dicendo, mise, forse senza avvedersene, la mano sul  
And so saying, he put, perhaps without realizing it, his  
manico del coltello che gli usciva dal taschino.  
hand on the handle of the knife which stuck out from his pocket.

«Misericordia!» esclamò con voce fioca don Abbondio.  
"Mercy!" exclaimed in a weak voice Don Abbondio.

«Lo voglio sapere.»

"I want to know it."

«Chi v'ha detto . . .»

"Who has told you . . ."

«No, no; non più fandonie. Parli chiaro e subito.»

"No, no; no more fibs. Speak clearly and at once."

«Mi volete morto?»

"Do you wish me dead?"

«Voglio sapere ciò che ho ragione di sapere.»

"I want to know what I have reason to know."

«Ma se parlo sono morto. Non m'ha da premere la mia  
"But if I speak I'm dead. Am I not to consider my  
vita?»  
life?"

«Dunque parli.»

"Then speak."

Quel «dunque» fu proferito con una tale energia, l'aspetto  
That 'then' was uttered with such (an) energy, the appearance  
di Renzo divenne così minaccioso, che don Abbondio non  
of Renzo became so threatening, that Don Abbondio could  
potè più nemmeno sopporre la possibilità di disobbedire.  
not (any) more even suppose the possibility of disobeying.

«Mi promettete, mi giurate,» disse «di non parlarne con  
"You promise me, swear to me," he said, "not to speak with  
nessuno, di non dire mai . . .?»  
anybody, never to say . . .?"



«Le prometto che fo uno sproposito, se Lei non mi dice  
*"I promise that I'll do an absurdity,<sup>1</sup> if you don't tell me  
 subito subito il nome di colui.»*  
*very quickly the name of that fellow."*

A quel nuovo scongiuro, don Abbondio, col volto, e con  
*At that new entreaty, Don Abbondio, with the countenance, with  
 lo sguardo di chi ha in bocca le tanaglie del cavadenti,*  
*the look of one who has in his mouth the pincers of the dentist,*  
 proferì: «don . . .»  
*uttered: "Don . . ."*

## NOTES

<sup>1</sup> fo uno sproposito. fo, another form for faccio. I do an absurdity  
 = I'll be doing something absurd.

§ 5. Irregular Verbs in -ERE: Second Group: Stress on  
 Penultimate -e—Doctor and Dentist—I Promessi Sposi 10

CONJUGATION OF IRREGULAR VERBS ENDING -ERE—contd.

Second Group: those with stress on penultimate -E-

CADERE, to fall

Gerund: cadendo

Past Participle: caduto

Present Indicative: Regular—cado, cadi, cade, etc.

Future: cadrò, cadrà, cadrà, cadremo, cadrete, cadranno

Conditional: cadrei

Past Definite: caddi, cadesti, cadde, cademmo, cadeste,  
 caddero

Present Subjunctive: cada, cada, cada, cadiamo, cadiate,  
 cadano

Imperative: cadi, cada, etc., like Present Subjunctive

Compound Tenses are formed with *essere*: sono caduto, I  
 have fallen. Like *cadere* are conjugated with *essere*:

accadere, to happen

decadere, to decay

ricadere, to fall again

DOLERE, to ache, to pain

Gerund: dolendo

Past Participle: doluto

Present Indicative: dolgo, duoli, duole, dogliamo, dolete,  
 dolgono

Future: dorrò, etc.

Conditional: dorrei, etc.

Past Definite: dolsi, dolesti, dolse, dolemmo, doleste,  
 dolsero

Present Subjunctive: dolga, —, —, dogliamo, dogliate,  
 dolgano

This Verb is more commonly used in the reflexive form:  
 DOLERSI, meaning to regret. Mi dolgo che, I regret that . . .  
 The Third Person Singular of *dolere* is used with a pronoun and  
 the part of the body to indicate pain in: mi duole il capo, I  
 have a pain in the head, a headache.

Like *dolere* are *condolersi* (di), to condole (with) and  
*ridolere*, to ache again.

DOVERE, to be obliged to, (must), to owe

Gerund: dovendo

Past Participle: dovuto

Present Indicative: devo (or debbo), devi, deve, dobbiamo,  
 dovete, devono (or debbono)

Future: dovrò, etc.

Conditional: dovrei, etc.

Past Definite: dovei (or dovetti), dovesti, dovè (or dovette)  
 dovemmo, doveste, doverono (or dovettero)

Present Subjunctive: debba, —, —, dobbiamo, dobbiate, deb-  
 bano

DOVERE is much used as an auxiliary meaning *must*: devo  
 apprendere la lezione, I must learn the lesson. In the Im-  
 perative it is mostly used for *owe*: Non dobbiamo danaro.  
 Let us not owe money.

**GODERE**, to enjoy*Future*: godrò, godrai, godrà, godremo, godrete, godranno*Conditional*: godrei*Past Definite*: godei (or godetti), godesti, godè (or godette),  
godemmo, godeste, goderono (or godettero)*Imperative*: godi, goda, godiamo, godete, godanoOtherwise regular: *godo*, I enjoy.*Present Subjunctive*: goda, etc.**PARERE**, to seem, to appear*Gerund*: parendo*Past Participle*: parso*Present Indicative*: paio, pari, pare, paiono, parete, paiono*Future*: parrò, etc.*Conditional*: parrei, etc.*Past Definite*: parvi, paresti, parve, paremmo, pareste,  
parvero*No Imperative. Auxiliary*: essere**PERSUADERE**, to persuade*Gerund*: persuadendo*Past Participle*: persuaso*Past Definite*: persuasi, persuadesti, persuase, persuadem-  
mo, persuadeste, persuasero

All other parts are regular.

Like *persuadere* are:*radere*, to shave*dissuadere*, to dissuade*evadere*, to evade*invadere*, to invade**PIACERE**, to please*Gerund*: piacendo*Past Participle*: piaciuto*Present Indicative*: piaccio, piaci, piace, piacciamo, piacete,  
piacciono*Past Definite*: piacqui, piacesti, piacque, piacemmo,  
piacesti, piacquero*Future*: piacerò, etc.*Conditional*: piacerei, etc.*Present Subjunctive*: piaccia, piaccia, piaccia, piacciamo,  
piaciate, piacciano*Imperative* like *Present Subjunctive*, except Second Person  
Singular: *piaci*Like *piacere* are:*compiacere*, to please *spiacere*, to displease  
(avere) (essere)*dispiacere*, to displease *soggiacere*, to lie under  
(essere) (essere)*giacere*, to lie down (essere) *tacere*, to be silent (avere)Note: *Mi piace*, it pleases me. *Auxiliary*: *essere*.**POTERE**, to be able*Gerund*: potendo*Past Participle*: potuto*Present Indicative*: posso, puoi, può, possiamo, potete,  
possono*Future*: potrò, etc.*Conditional*: potrei, etc.*Present Subjunctive*: possa, possa, possa, possiamo, possiate,  
possono**RIMANERE**, to remain*Gerund*: rimanendo*Past Participle*: rimasto (or rimaso)*Present Indicative*: rimango, rimani, rimane, rimaniamo,  
rimanete, rimangono*Past Definite*: rimasi, rimanesti, rimase, rimanemmo,  
rimaneste, rimasero*Future*: rimarrò, etc.*Conditional*: rimarrei, etc.





Present Subjunctive:  $\left\{ \begin{array}{l} \text{veda, veda, veda} \\ \text{vegga, vegga, vegga} \end{array} \right\} \text{vediamo, vedi-} \\ \text{ate, vedano (or} \\ \text{veggano)}$

Similarly:

<b>antivedere</b> , to foresee	<b>provvedere</b> , to provide
<b>avvedersi</b> , to perceive	<b>ravvedere</b> , to reform
<b>divedere</b> , to evince	<b>rivedere</b> , to see again
<b>prevedere</b> , to foresee	<b>travedere</b> , to see indistinctly

The Future and Present Conditional of **provvedere** are regular: **provvederò**, etc., **provvederei**, etc.

**VOLERE**, to wish, to want, be willing to

*Gerund*: volendo

*Past Participle*: voluto

*Present Indicative*: voglio, vuoi, vuole, vogliamo, volete, vogliono

*Past Definite*: volli, volesti, volle, volemmo, voleste, vollero

*Future*: vorrò, etc.

*Conditional*: vorrei, etc.

*Present Subjunctive*: voglia, voglia, voglia, vogliamo, vogliate, vogliano

*Imperative*: vogli, voglia, etc.

*Note*: The conditional **vorrei** is used politely for *I should like to*: **vorrei parlare con Lei**.

Similarly conjugated are: **disvolere**, to decline, refuse  
**rivolere**, to want again

#### Doctor and Dentist

<b>il medico</b> , il dottore, doctor	<b>lo svenimento</b> , fainting
<b>il dentista</b> , dentist	<b>l'insolazione</b> , sunstroke
<b>lo specialista</b> , specialist	<b>l'influenza</b> } influenza
<b>la clinica</b> , clinic	<b>la grippe</b> }
<b>il dolore</b> , pain, ache	<b>l'infezione</b> , infection
<b>la tosse</b> , cough	<b>l'indigestione</b> , indigestion
<b>la febbre</b> , fever	<b>la diarrea</b> , diarrhoea

<b>la cura</b> , cure	<b>lo stomaco</b> , stomach
<b>la malattia</b> , malady, illness	<b>mal di denti</b> , toothache
<b>l'oculista</b> , oculist	<b>male all'orecchio</b> , earache
<b>la ricetta</b> , prescription	<b>mal di testa</b> , headache
<b>la temperatura</b> , temperature	<b>male allo stomaco</b> , stomach-ache
<b>l'ammalato</b> , sick person	<b>male</b> , sick, ill
<b>il lassativo</b> , laxative	<b>debole</b> , faint, weak
<b>l'aspirina</b> , aspirin	<b>febricitante</b> , feverish
<b>l'iniezione</b> , injection	<b>in disordine</b> , out of order
<b>la testa</b> , head	<b>essere raffreddato</b> , to have a cold
<b>il dente</b> , tooth	<b>la costipazione</b> , constipation
<b>i denti</b> , teeth	<b>l'onorario</b> , fee
<b>l'occhio</b> , eye	
<b>il petto</b> , chest	

**Ho mal di testa, di denti**, etc. I have a headache, toothache, etc.

**Ho male qui**. I have a pain here.

**Ho mal di gola**. I have a sore throat.

**Mi sono fatto un taglio molto brutto**. I've cut myself very badly.

**Mi può indicare una clinica?** Can you tell me where there's a clinic?

**Vuole chiamarmi un medico?** Would you call a doctor for me?

**Mi dà qualche cosa contro . . .** Give me something for . . .

**Mi sento febricitante**. I feel feverish.

**Che cosa posso mangiare?** What may I eat?

**Vorrei un calmante**. I would like a tranquillizer.

**Desidero un sonnifero**. I'd like a soporific.

**Vorrei un rimedio contro le bruciature di sole**. I'd like something for sunburn.

**Ho un dente da togliere**. I have a tooth to be extracted.

**Vorrei una nuova otturazione in questo dente**. I'd like a new filling in this tooth.

**La dentiera ha bisogno di essere riparata**. The denture needs repairing.

**Si può riparare questo?** Can this be repaired?



Può raccomandare un buon dentista? Can you recommend a good dentist?

Mi può procurare . . . ? Can you get . . . for me?

Credo che sono molto raffreddato. I think I have a very bad cold.

Non posso tenere alcun cibo. I can't retain any food.

Temo di avere una malattia contagiosa. I fear I have a contagious ailment.

Mi bisogna una ricetta per . . . I need a prescription for . . .

Mi duole quest'orecchio. I have a pain in this ear.

Noto qualche cosa qui al respirare. I feel something here when I breathe.

Si prenda questo medicamento. Take this medicine.

Quant'è il suo onorario? What is your fee?

10

## I PROMESSI SPOSI

«Don?» ripeté Renzo, come per aiutare il paziente a  
*"Don?" repeated Renzo, as if to help the patient to*  
 buttar fuori il resto; e stava curvo, con l'orecchio chino  
*throw (get) out the rest; and he was bent, with his ear close*  
 sulla bocca di lui, con le braccia tese, e i pugni stretti  
*to the mouth of him (the other), with (his) arms tense, and his fists*  
 all'indietro.  
*clenched behind him.*

«Don Rodrigo!» pronunziò in fretta il forzato, precipi-  
*"Don Rodrigo!" spoke out hastily the forced man, rush-*  
 tando quelle poche sillabe, e strisciando le consonanti,  
*ing (together) those few syllables, and slurring the consonants,*  
 parte per il turbamento, parte perchè, rivolgendo pure  
*partly through agitation, partly because, turning also*  
 quella poca attenzione che gli rimaneva libera, a fare una  
*that little awareness that remained to him, to make a*  
 transazione tra le due paure, pareva che volesse sottrarre  
*compromise between the two<sup>1</sup> fears, it seemed that he wished to with-*  
 e fare scomparir la parola, nel punto stesso ch'era costretto  
*draw (the word) and make it disappear, at the very moment that he*  
 a metterla fuori.  
*was forced to put it out (utter it).*

«Ah cane!» urlò Renzo. «E come ha fatto? Cosa le ha  
*"Ah (the) dog!" howled Renzo. "And how has he*  
 detto per . . .?»

*done (it)? What did he tell you . . . ?"*

«Come eh? Come?» rispose, con voce quasi sdegnosa,  
*"How so? How?" replied, in a tone almost indignant,*  
 don Abbondio, il quale, dopo un così gran sacrificio, si  
*don Abbondio, who, after so great a sacrifice, felt*  
 sentiva in certo modo divenuto creditore. «Come eh?  
*himself in a certain way become (a) creditor. "How so?*  
 Vorrei che la fosse toccata a voi, come è toccata a me,  
*I wish that it had touched (happened to) you, as it happened to me,*  
 che non c'entro per nulla; che certamente non vi sarebber  
*who do not enter it in any way; certainly you would not have*  
 rimasti tanti grilli in capo.» E qui si fece a dipingere con  
*so many crickets left in (your) head."*<sup>2</sup> And here he started to paint  
 colori terribili il brutto incontro; e, nel discorrere, accor-  
*with terrible colours the brutal encounter; and in the discourse, he*  
 gendosi sempre più d'una gran collera che aveva in corpo,  
*felt more and more<sup>3</sup> of a great anger that he had within him,*  
 e che fin allora era stata nascosta e involta nella paura, e  
*and which till now had been hidden and involved in (his) fear, and*  
 vedendo nello stesso tempo che Renzo, tra la rabbia e la  
*seeing at the same time that Renzo, between rage and*  
 confusione, stava immobile, col capo basso, continuò  
*confusion, stood motionless, with head down, he went on*  
 allegramente: «avete fatta una bella azione! M'avete  
*merrily<sup>4</sup>: "You've done a nice thing! You've*  
 reso un bel servizio! Un tiro di questa sorte a un galant-  
*rendered me a nice service! A trick of this kind on a man of honor,*  
 uomo, al vostro curato! in casa sua! in luogo sacro!  
*on your priest! in his (own) house! in a sacred place!*  
 Avete fatta una bella prodezza! Per cavarmi di bocca il  
*You've done a brave act! To draw from my mouth my misfortune,*  
 mio malanno, il vostro malanno! ciò ch'io vi nascondevo  
*your misfortune! What I was hiding from you*  
 per prudenza, per vostro bene! E ora che lo sapete?  
*out of prudence, for your good! And now that you know?*

Vorrei vedere che mi faceste . . . ! Per amor del cielo!  
*I'd like to see what you do to me . . . ! For heaven's sake!*  
 Non si scherza. Non si tratta di torto o di ragione; si  
*We're not joking. It's not a matter of wrong or right; it's a*  
*tratta di forza. E quando questa mattina, vi davo un buon*  
*matter of might. And when this morning, I gave you (a) good*  
*parere . . . eh! subito nelle furie. Io avevo giudizio per*  
*advice . . . eh! suddenly in (a) fury. I had judged for*  
*me e per voi; ma come si fa? Aprite almeno; datemi*  
*me and for you; but how is it done? Open at least; give me*  
*la mia chiave."*  
*my key."*

## NOTES

<sup>1</sup> to compromise between two fears, to strike a balance between two dangers.

<sup>2</sup> = so many bees in your bonnet.

<sup>3</sup> *accorgendosi sempre più*, feeling himself more and more, etc.

<sup>4</sup> *allegremente*, literally merrily, happily, but here probably ironical (as Don Abbondio would hardly be feeling merry or happy).

## LESSON VII

§ 1. *Irregular Verbs in -ERE*: Third Group, with Stress on the Syllable before the Penultimate—Bill of Fare: Menu—Shops and Stores—I Promessi Sposi 11

INTO the third group of irregular verbs ending in **-ERE** come all irregulars of this conjugation which have not been dealt with already. The full list is a long one, but many of the verbs are seldom met and can be learned later, one at a time as they are met. The list given here is selective and practical, and should be mastered little by little. The learner will notice that most of these verbs are only slightly irregular, so he need not be dismayed by the length of the list. The parts given are essential, because from them all other parts can be made with the Table of Inflections (always regular) on page 172.

LIST OF IRREGULAR VERBS IN **-ERE**

*Third Group*: verbs with stress before the penultimate syllable.

Infinitive	Present Indicative	Past Definite	Past Participle
<b>AFFIGGERE</b> , to affix	<b>affiggo</b>	<b>affissi</b>	<b>affisso</b>

Similarly: *crocifiggere*, to crucify; *tiggere* (fisso and fitto) to fix; *prefiggere*, to prefix.

<b>AFFLIGGERE</b> , to afflict	<b>affliggo</b>	<b>afflissi</b>	<b>afflitto</b>
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Similarly: *configgere*, to fix tightly; *friggere*, to fry; *infiggere*, to inflict; *sconfiggere*, to discomfit; *trafiggere*, to transfix.

<b>ANNETTERE</b> , to annex	<b>annetto</b>	<b>annettei</b>	<b>annesso</b>
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Similarly: *connettere*, to connect; *sconnettere*, to disconnect; *deflettere*, to deflect; *flettere*, to bend; *riflettere*, to reflect.

<b>ARDERE</b> , to burn	<b>ardo</b>	<b>arsi</b>	<b>arso</b>
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<i>Infinitive</i>	<i>Present Indicative</i>	<i>Past Definite</i>	<i>Past Participle</i>
<b>ASSISTERE</b> , to assist	assisto	assistei (-etti)	assistito

Similarly: **coesistere**, to coexist (**essere**); **consistere**, to consist (**essere**); **desistere**, to desist (**avere**); **esistere**, to exist (**essere**); **insistere**, to insist (**avere**); **persistere**, to persist (**avere**); **resistere**, to resist (**avere**); **sussistere**, to subsist (**essere** and **avere**).

<b>ASSOLVERE</b> , to absolve	assolve	assolsi	assolto (-oluto)
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Similarly: **dissolvere**, to dissolve; **evolversi**, to evolve (*Past Participle*: **evoluto**); **risolvere**, to resolve, solve (*Past Participle*: **risolto** = solved, settled. **risolto** = determined, resolved, resolute (*adj.*)).

<b>ASSUMERE</b> , to assume	assumo	assunsi	assunto
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Similarly: **desumere**, to deduce; **presumere**, to presume, estimate.

<b>CHIEDERE</b> , to ask	chiedo } chiedgo }	chiesi	chiesto
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<b>CHIUDERE</b> , to shut	chiudo	chiusi	chiuso
---------------------------	--------	--------	--------

<b>CINGERE</b> , to gird	cingo	cinsi	cinto
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Similarly: **accingersi**, to get ready; **attingere**, to attain; **dipingere**, to depict;  **fingere**, to feign; **infingersi**, to pretend; **intingere**, to dip (*a pen in ink*); **pingere**, to paint, depict; **re-spingere**, to send back; **ritingere**, to redye; **sospingere**, to stimulate; **spingere**, to impel, push; **stingere**, to change, fade; **tingere**, to dye.

<b>COGLIERE</b> , to } gather } also <b>corre</b> }	colgo	colsi	colto
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Similarly: **accogliere**, to welcome; **distogliere**, to dissuade; **incogliere** (or **incorre**), to catch and to happen unawares; **prosciogliere**, to release; **raccogliere**, to gather, collect; **togliere** (or **torre**), to seize, prevent.

<b>COMPIERE</b> , to accomplish	compio	compìi (-iei)	compiuto (-ito)
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Similarly: **adempiere** (or **adempire**), to fulfill; **empiere** (or **empire**), to fill.

<i>Infinitive</i>	<i>Present Indicative</i>	<i>Past Definite</i>	<i>Past Participle</i>
<b>CONCEDERE</b> , to concede	concedo	concessi (-edei)	concesso (-eduto)

Similarly: **retrocedere** (**essere**, **avere**), to give back; **succedere**, to succeed; **cedere**, to yield.

<b>CONOSCERE</b> , to know	conosco	conobbi	conosciuto
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Similarly: **disconoscere**, to refuse recognition; **misconoscere**, to refuse recognition; **riconoscere**, to recognize

<b>CORRERE</b> , to run	corro	corsi	corso
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Similarly: **accorrere**, to hasten to; **concorrere**, to concur; **decorrere**, to pass; **discorrere**, to discourse; **incorrere**, to fall into; **intercorrere**, run between; **occorrere**, to be necessary; **percorrere**, to run through; **ricorrere**, to run again; **scorrere**, to run through; **soccorrere**, to succour, help; **trascorrere**, to run over, out (of time).

<b>CRESCERE</b> , to grow	cresco	crebbi	cresciuto
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Similarly: **accrescere**, to augment; **decrescere**, to decrease (**essere**); **increscere**, to be sorry (**essere**); **rincreocere**, to regret (**essere**). **Mi rincresce**, I'm sorry.

<b>CUOCERE</b> , to cook	cuocio	cossi	cotto (cociuto)
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<b>DEPRIMERE</b> , to depress	deprimo	depressi	depresso
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Similarly: **comprimere**, to compress; **esprimere**, to express; **imprimere**, to impress (**impresso**, printed); **opprimere**, to oppress; **reprimere**, to repress; **sopprimere**, to suppress.

### Bill of Fare: Menu

#### Vocabulary

<b>LA LISTA DELLE VIVANDE</b> , the Menu	sardine, sardines
<b>antipasti</b> , hors d'œuvres	<b>prosciutto</b> , ham
<b>acciughe</b> , anchovies	<b>salame</b> , spiced sausage
<b>ostriche</b> , oysters	<b>il pane</b> , bread
<b>olive</b> , olives	<b>il burro</b> , butter

**MINESTRE: ZUPPE**, soup  
consumè, consommé, clear  
soup

**brodo di pollo**, chicken soup  
**minestrone**, a mixed soup,  
with vegetables, spaghetti,  
etc.

**zuppa di pesce**, fish soup  
**crema**, thick soup

**PESCE**, fish  
**caviale**, caviar  
**salmone**, salmon  
**tonno**, tunny  
**baccalà**, dried cod (salt)  
**trota**, trout  
**pesce passera**, plaice  
**pesce passerina**, halibut  
**calamari**, squid, octopus

**UOVA**, eggs  
**frittata**, omelette  
**semplice**, plain  
**alla coque**, boiled (soft)  
**sode**, boiled (hard)  
**fritte**, fried  
**uova al prosciutto**, ham and  
eggs  
**frittata al rognone**, kidney  
omelette

**LA PASTA**, general term for the foodstuffs known under their  
special names. **la pasta asciutta** is what one asks for,  
adding the word to indicate the special form, for which see  
pages 249-250.

**CARNE**, meat  
**vitello**, veal  
**agnello**, lamb

**minestrina**, often used for  
clear soup

**zuppa di pomodoro**, tomato  
soup

**minestra di verdura**, vege-  
table soup

**tagliatelle in brodo**, soup  
with vermicelli

**zuppa di sedano**, celery soup

**rombo**, brill  
**merluzzo**, cod  
**gamberi**, shrimps  
**aragosta**, lobster  
**scampi**, prawns  
**sogliola**, sole  
**granchio**, crab  
**telline**, mussels (clams)

**frittata al prosciutto**, ham  
omelette

**frittata con funghi**, mush-  
room omelette

**frittata con aragosta**, lobster  
omelette

**uovo affogato**, poached egg

**uova al piatto**, fried eggs

**carne di manzo**, beef  
**maiale**, pork  
**bistecca**, beefsteak

**porchetta**, young pig

**rosbiffe**, roast beef

**cotoletta**, cutlet

**zampone**, leg

**rognoni**, kidneys

**trippa**, tripe

**fegato**, liver

**ai ferri**, grilled

**bollito**, boiled

**fritto**, fried

**arrostito**, roasted

**affumicato**, smoked

**in fricassea**, fricassee

**in umido**, stewed

**cervella**, brains

**lingua**, tongue

**rotoli di manzo**, rolled fillets

**scaloppa di vitello**, escalope  
of veal

**arrosto**, roast meat

**farcito**, stuffed

**ben cotto**, well done

**al sangue**, underdone

**alla italiana, francese**, in  
Italian, French style

**tritato**, minced

For *Drinks* see page 65, **SOFT DRINKS**; and page 317, **ALCO-  
HOLIC DRINKS**. For **PASTA ASCIUTTA** see page 249. For **WINES**  
see pages 311-312.

**UCCELLI**, poultry

**cacciagione**, game

**pollo**, chicken

**pernice**, partridge

**tacchino**, turkey

**anitra**, duck

**coniglio**, rabbit

**lepre**, hare

**beccaccino**, snipe

**VERDURA, legumi**, greens,  
vegetables

**patate**, potatoes

**fagioli**, beans

**piselli**, peas

**funghi**, mushrooms

**cipolle**, onions

**patatine fritte**, fried potatoes

**pomodoro**, tomato

**sedano**, celery

**asparagi**, asparagus

**gallo cedrone**, grouse

**galletto**, spring chicken

**anitrotto**, duckling

**anatra arrosto**, roast duck

**oca**, goose

**pollo con riso e salsa di**

**curry**, curried chicken with  
rice

**carciofi**, artichokes

**cipollette**, leeks

**cocomero**, cucumber

**cavolo**, cabbage

**carote**, carrots

**navone**, turnips

**prezzemolo**, parsley

**cavolo acido**, sauerkraut

**spinaci**, spinach

**riso**, rice

**risotto**, savoury rice



**INSALATA**, salad  
**insalata di patate**, potato salad  
**—di uova**, egg salad  
**insalata di pomodoro**, tomato salad

**SALSA**, sauce, gravy  
**salsa inglese**, Worcester, H.P. or other English bottled sauce  
**salsa mayonaise**, mayonnaise dressing  
**salsa di limone**, lemon sauce

**POSPASTI**, dessert  
**crostata**, pie  
**crostata di mele**, apple pie  
**macedonia di frutta**, fruit cocktail  
**gelato**, ice-cream

**insalata di asparagi**, asparagus salad  
**insalata di barbabietole**, beetroot salad

**burro fuso**, melted butter  
**salsa di rafano**, horse-radish sauce  
**salsa tartara**, Tartar sauce  
**olio d'oliva**, olive oil  
**aceto**, vinegar

**frutta**, fruit  
**mista**, mixed  
**dolci**, sweets  
**formaggio**, cheese  
**formaggio tenero**, cream cheese

#### *Shops and Stores*

**la libreria**, bookstore  
**la farmacia**, pharmacy  
**i grandi magazzini**, department stores  
**il negozio di antichità**, antique shop  
**il negoziante di . . .**, the dealer in . . .  
**i mobili**, furniture  
**le stoffe**, dry goods, drapery  
**il negozio di stoffe**, dry goods business  
**la cappelleria**, hat shop  
**il gioielliere**, jeweller  
**l'ottico**, optician  
**il profumiere**, perfumier  
**la calzoleria**, shoe shop

**la libreria d'occasione**, secondhand bookshop  
**il cartolaio**, stationer  
**la valigeria**, bag and trunk shop  
**la tabaccheria**, tobacconist  
**la rivendita di vino**, wine shop, store  
**il fornaio**, baker  
**il sarto**, tailor  
**la modista**, milliner  
**la sarta**, dressmaker  
**l'orologiaio**, watchmaker  
**il mercato**, market  
**il macellaio**, butcher  
**il salumaio**, pork butcher  
**il droghiere**, grocer

**Vorrei comprare un impermeabile.** I want to buy a rain-coat.

**Dove posso comprare . . . ?** Where can I buy . . . ?

**Dove posso trovare un assortimento di . . . ?** Where can I find an assortment of?

**A che serve questo?** What is this for?

**Mi bisogna diverse cose.** I want several things.

**Sarà possibile?** Will it be possible?

**Mi può raccomandare questo?** Can you recommend this?

**Mi faccia vedere . . .** Let me see . . .

**Mi dia pure . . .** Give me also . . .

**Non posso aspettare.** I can't wait.

**Mi piace assai.** I rather like it.

**Dov'è la sezione calzature?** Where's the shoe department?

**Al primo, secondo, terzo, quarto piano.** On the first, second, third, fourth floor.

**Che numero porta il Signore, la Signora, la Signorina?**  
 What size do you take?

**Che numero calza?** What size fits you?

**Il numero . . .** Size . . .

**Desidero anche un paio di calzerotti.** I also need a pair of socks; calze, stockings.

**Quanto in totale?** How much altogether?

**Mi faccia vedere dei campioni.** Let me see some samples.

**Può farmi un vestito da estate?** Can you make me a summer dress?

**Quando posso venire per la prova?** When can I come for a try on?

**Quanto costa questa qualità?** How much does this quality cost?

**Vorrei un paio di scarpe.** I want a pair of shoes.

**Potrebbe mostrarmi dei guanti?** Could you show me some gloves?

**Li voglio in colore.** I want them colored.

**Vorrei vedere la sfilata dei modelli.** I'd like to see the show of models.

**Potrei vedere i figurini?** Can I see the fashion plates?

**Questo non mi piace.** I don't like this one.

È troppo eccentrico quello. That one's too showy.  
Mille grazie. Very many thanks.  
Si paga alla cassa. Pay at the cash desk.

## II

## I PROMESSI SPOSI

«Posso aver fallato,» rispose Renzo, con voce raddolcita  
"I can have made a mistake," replied Renzo, in a tone softened  
verso don Abbondio, ma nella quale si sentiva il furore  
towards Don Abbondio, but in which was felt the fury  
contra il nemico scoperto: «posso aver fallato; ma si  
towards the enemy discovered: "I can have erred; but put  
metta la mano al petto, e pensi se nel mio caso . . ."  
your hand on your breast, and think if in my case (place) . . ."

Così dicendo, s'era levata la chiave di tasca, e andava  
So saying, he took the key from (his) pocket, and went  
ad aprire. Don Abbondio gli andò dietro, e, mentre  
to open. Don Abbondio went after him, and, while  
quegli girava la chiave nella toppa, se gli accostò, e, con  
the former turned the key in the lock, came near him, and, with  
volto serio e ansioso, alzandogli davanti agli occhi le tre  
serious and anxious face, raised before his eyes the three  
prime dita della destra, come per aiutarlo anche lui dal  
fingers of his right (hand), as if to help him also  
canto suo, «giurate almeno . . .» gli disse.  
in return, "Swear at least . . ." he said to him.

«Posso aver fallato; e mi scusi,» rispose Renzo, aprendo,  
"I may have erred; and forgive me," replied Renzo, opening  
e disponendosi ad uscire.  
the door, and getting ready to go out.

«Giurate . . .» replicò don Abbondio, afferrandogli il  
"Swear . . ." replied Don Abbondio, grasping his  
braccio con la mano tremante.  
arm with (his) trembling hand.

«Posso aver fallato,» ripeté Renzo, sprigionandosi da  
"I can have erred," repeated Renzo, releasing himself from  
lui; e parte in furia, troncando così la questione, che, al  
him; and left in a rage, cutting (short) thus the question, which, like

pari d'una questione di letteratura o di filosofia o d'altro,  
a matter of literature or of philosophy or suchlike,  
avrebbe potuto durar dei secoli, giachè ognuna delle parti  
could have lasted for some centuries, inasmuch as each one of the  
non faceva che replicare il suo proprio argomento.  
parties did nothing but repeat his own argument.

«Perpetua! Perpetua!» gridò don Abbondio, dopo avere  
"Perpetua! Perpetua!" cried Don Abbondio, after having  
invano richiamato il fuggitivo. Perpetua non risponde:  
in vain recalled the fugitive. Perpetua did not reply:  
don Abbondio non sapeva più in che mondo si fosse.  
Don Abbondio did not know in what world he was.<sup>1</sup>

È accaduto più d'una volta a personaggi di ben più alto  
It has happened more than once to personages of far higher  
affare che don Abbondio, di trovarsi in frangenti così  
business<sup>2</sup> than Don Abbondio, to find themselves  
fastidiosi, in tanta incertezza di partiti, che parve loro un  
in breakers<sup>3</sup> so difficult, in such uncertainty of action, that it seemed  
ottimo ripiego mettersi a letto con la febbre. Questo  
to them a best recourse to go to bed with fever. This  
ripiego, egli non lo dovette andare a cercare, perchè gli  
recourse, he did not have to go to seek, because it  
offerse da sè. La paura del giorno avanti, la veglia  
came of itself. The fright of the day before, the  
angosciosa della notte, la paura avuta in quel momento,  
agonizing vigil of last night, the fright (he had) had in that (last)  
l'ansietà dell'avvenire, fecero l'effetto.  
moment, the anxiety for the future, made (brought about) the effect.

## NOTES

<sup>1</sup> whether he was on his head or his heels.

<sup>2</sup> of much greater importance.

<sup>3</sup> il frangente, the difficulty. Plural i frangenti, the breakers. So, here it could be in heavy seas.



§ 2. *Irregular Verbs in -ERE: Third Group—contd.—LA PASTA illustrated—I Promessi Sposi 12*

<i>Infinitive</i>	<i>Present Indicative</i>	<i>Past Definite</i>	<i>Past Participle</i>
DIR/GERE, to direct	dirigo	diressi	diretto

Similarly: *erigere*, to erect; *prediligere*, to prefer.

DISCUTERE, to discuss	discuto	discussi (-tei)	discusso
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Similarly: *escutere*, to interrogate; *incutere*, to inspire (awe).

DIST/NGUERE, to distinguish	distinguo	distinsi	distinto
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Similarly: *contraddistinguere*, to contradistinguish (*distinguish by contrast*); *estinguere*, to extinguish.

DIVELLERE, to uproot	divello	divelsi	divelto
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Similarly: *eccellere*. *Past Participle*: *eccelso*, to excel; *svellere*, to uproot, pluck up.

EMERGERE, to emerge	emergo	emersi	emerso
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Similarly: *aspergere*, to sprinkle; *cospargere*, to strew; *detergere*, to cleanse; *immergere*, to immerse; *sommergere*, to submerge; *tergere*, to wipe.

ERGERE, to stand erect	ergo	ersi	erto
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Similarly: *adergersi*, to rise.

ESIGERE, to exact	esigo	esigei (-etti)	esatto
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Similarly: *transigere*, to make a compromise.

ESPELLERE, to expel	espello	espulsi	espulso
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FONDERE, to melt, cast	fondo	fusi	fuso
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Similarly: *confondere*, to confound; *diffondere*, to diffuse; *effondere*, to pour out; *infondere*, to infuse; *profondere*, to lavish; *rifondere*, to recast; *trasfondere*, to infuse, transfuse.

<i>Infinitive</i>	<i>Present Indicative</i>	<i>Past Definite</i>	<i>Past Participle</i>
LEDERE, to offend	ledo	lesi	leso

LEGGERE, to read	leggo	lessi	letto
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Similarly: *correggere*, to correct; *eleggere*, to elect; *proteggere*, to protect; *reggere*, to rule, govern; *scorreggere*, to mark down; *sorreggere*, to sustain, hold up.

METTERE, to put	metto	misi	messo
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Similarly: *commettere*, to put together; *compromettere*, to risk; *dimettere*, to dismiss; *emettere*, to send out; *framettere*, to interpose; *omettere*, to omit; *permettere*, to permit; *premettere*, to promise; *rimettere*, to replace; *scommettere*, to bet; *sottomettere*, to subdue, subject; *trasmettere*, to transmit to.

MORDERE, to bite	mordo	morsi	morso
------------------	-------	-------	-------

MUOVERE, to move	muovo	mossi	mosso
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Similarly: *commuovere*, to excite; *rimuovere*, to remove; *smuovere*, to move with effort; *sommuovere*, to incite.

NASCERE, to be born:

*Present Indicative*: *nasco*, *nasci*, *nasce*, *nasciamo*, *nascete*, *nascono*.

*Past Definite*: *nacqui*, *nascesti*, *nacque*, *nascemmo*, *nasceste*, *nacquero*.

*Present Subjunctive*: *nasca*—*nasciamo*, *nasciate*, *nascano*.

*Past Participle*: *nato*.

Similarly: *rinascere*, to be born again, relive.

NUOCERE, to injure	noccio (nuoco)	nocqui	nocciuto
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PERDERE, to lose	perdo	persi (-dei, -detti)	perso (perduto)
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Similarly: *disperdere*, to waste; *sperdere*, to nullify, lose.

PLANGERE, to weep	piango	piansi	pianto
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Similarly: *compiangere*, to pity; *frangere*, to smash; *infrangere*, to infringe, break into; *rimpiangere*, to lament over; *rifrangere*, to refract.

<i>Infinitive</i>	<i>Present Indicative</i>	<i>Past Definite</i>	<i>Past Participle</i>
<b>PORGERE</b> , to offer, tender	<b>porgo</b>	<b>porsi</b>	<b>porto</b>

Similarly: **accorgersi**, to perceive; **insorgere**, to rebel; **scorgere**, to perceive; **sporgere**, to protrude.

<b>PRENDERE</b> , to take	<b>prendo</b>	<b>presi</b>	<b>preso</b>
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Similarly: **accendere**, to kindle; **appendere**, to hang (up); **apprendere**, to learn; **arrendere**, to give up; **ascendere**, to ascend; **attendere**, to attend; **comprendere**, to comprise; **condiscendere**, to condescend; **contendere**, to contend; **difendere**, to defend; **dipendere**, to depend; **discendere**, to descend; **distendere**, to distend, stretch; **estendere**, to extend; **imprendere**, to undertake; **intendere**, to understand; **offendere**, to offend; **pretendere**, to pretend; **rapprendere**, to congeal; **rendere**, to give back; **riprendere**, to retake; **scendere**, to descend; **sorprendere**, to surprise; **sospendere**, to suspend; **spendere**, to spend; **stendere**, to extend, spread out; **tendere**, to tend; **trascendere**, to transcend.

<b>PUNGERE</b> , to prick	<b>pungo</b>	<b>punsi</b>	<b>punto</b>
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Similarly: **aggiungere**, to add; **compungere**, to sting; **congiungere**, to unite; **disgiungere**, to disjoin; **disungere**, to remove grease; **espungere**, to expunge; **giungere**, to arrive; **mungere**, to milk; **raggiungere**, to overtake; **trapungere**, to sting, prick through; **ungere**, to grease.

<b>RADERE</b> , to shave	<b>rado</b>	<b>rasi</b>	<b>raso</b>
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Similarly: **dissuadere**, to dissuade; **evadere** (*essere*), to escape; **invadere**, to invade; **persuadere**, to persuade(es).

<b>RED/GERE</b> , to edit, draw up	<b>redigo</b>	<b>redassi</b> (-igei)	<b>redatto</b>
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**LA PASTA**, *paste* (also *dough*, *pulp*, *pastry*) is the generic name given to the multiform varieties of "pastes" made from flour and water, and representing a staple in the food of the Italian people. **Past'asciutta** (*dry paste*) is the general term given to those forms of it which, in themselves, with sauce or other additions such as cheese, constitute dishes. When added to soups it is usually referred to as *pasta* only. In the English-speaking world we seldom find **past'asciutta** other than as **vermicelli**, **spaghetti**, or **maccheroni**, but in Italy the varieties are almost without number, and each province has its own specialities of the food. On page 250 will be found illus-

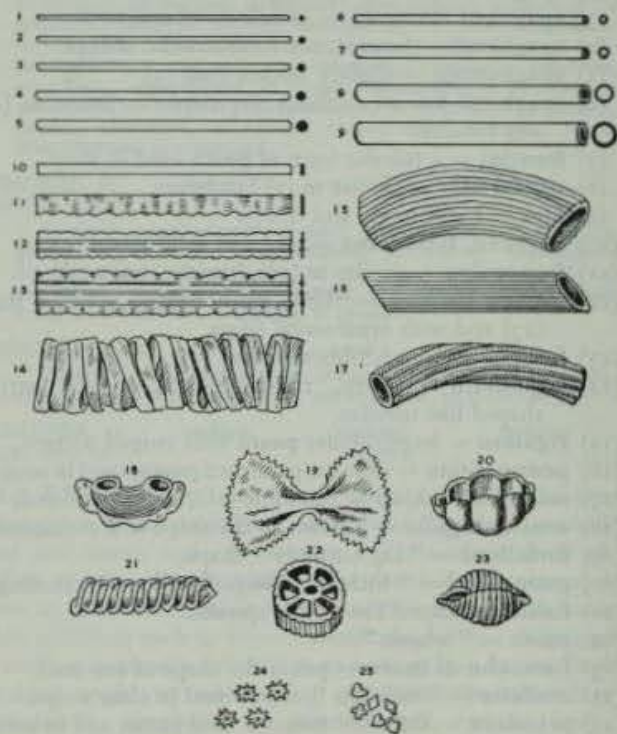
trations of some twenty-five forms of **pasta**, culled from a manufacturer's catalogue which illustrates eighty-seven different varieties! Those illustrated here on page 250 are perhaps the commonest in everyday use. A few words of explanation may be helpful. Take them by the numbers which go with the illustrations on page 250:

- (1) **sopracapellini** = a thin form of what we call **vermicelli**.
- (2) **spaghettini** = thin strings of **maccheroni**.
- (3) **spaghetti mezzani** = middle-sized spaghetti.
- (4) **spaghetti** = the everyday form in solid strings.
- (5) **spaghettoni** = slightly thicker than (4).
- (6) **spaghetti bucati** = about the same thickness as (4), but tubular.
- (7) **foratini** = a tubular form of **pasta** used in soup.
- (8) **mezzi-zita** = similar to (7) but larger.
- (9) **zita** = a still larger size of (7).
- (10) **fettucce, fettuccine** = strips of solid **pasta**.
- (11) **francesine** = similar to (10), broader, wavy edge.
- (12) **mezza lasagne** = ribbon **maccheroni**, smaller than (13) and with ornamental edges.
- (13) **lasagne** = broad, ribbon **pasta**.
- (14) **tagliatelle** = narrow, ribbon **pasta**, in flat strips shaped like noodles.
- (15) **rigatoni** = large tubular **pasta** with striped pattern.
- (16) **penne rigate** = tubular, patterned **pasta**, used in soup.
- (17) **sedani elicoidali** = resemble (16), often flavoured.
- (18) **creste di gallo** = a **pasta** in the shape of a cockscomb.
- (19) **farfalloni** = "big butterfly" shape.
- (20) **gnocchetti** = "little dumplings", often with stuffing.
- (21) **fusilli** = shaped like a little spindle.
- (22) **ruote** = "wheels".
- (23) **lumache di mare** = **pasta** the shape of sea-snail.
- (24) **stellette** = "asterisks", much used in clear soups.
- (25) **primiera** = the word means a card game, and in some of the little shapes of **pasta** one can recognize cards (diamonds, hearts, clubs, spades).



*Note:* The names given above are taken as printed in the *Catalogo delle Paste* of the Pastificio A. Bonaca, Perugia. Many of these words will not be found in dictionaries available to the foreign student, who must not be surprised when he meets them or others on a menu. Such words are often used by imaginative manufacturers to describe their products.

## PASTA



MORNE SHEPHERD

## I PROMESSI SPOSI

**Affannato e balordo, si ripose sul suo seggiolone, com-**  
*Panting and stupefied, he sat (back) on his armchair, (and) be-*  
**minciò a sentirsi qualche brivido nell'ossa, si guardava**  
*gun to feel some shiver in his bones, (and) he looked*  
**le unghie sospirando, e chiamava di tempo in tempo, con**  
*at his nails sighing, and called from time to time, with*  
**voce tremolante e stizzosa: «Perpetua!» La<sup>1</sup> venne**  
*a trembling and petulant voice: "Perpetua!" She came*  
**finalmente, con un gran cavolo sotto il braccio, e con la**  
*at last, with a big cabbage under her arm, and with her*  
**faccia tosta, come se nulla fosse stato. Risparmio al**  
*face impassive, as if nothing had happened. I spare the reader the*  
**lettore i lamenti, le condoglianze, le accuse, le difese,**  
*laments, the condolences, the accusations, the defences,*  
**i «voi sola potete aver parlato», e i «non ho parlato», tutti**  
*the "only you could have spoken", and the "I haven't spoken", all*  
**i pasticci in somma di quel colloquio. Basti dire che don**  
*the scramblings in fine of that conversation. Enough to say that Don*  
**Abbondio ordinò a Perpetua di metter la stanga all'uscio,**  
*Abbondio ordered Perpetua to put the bar on the door,*  
**di non aprir più per nessuna cagione, e, se alcun bussasse,**  
*(and) not to open for any cause, and, if anyone should knock,*  
**risponder dalla finestra che il curato era andato a letto**  
*to reply from the window, (and) that the priest had gone to bed*  
**con la febbre. Sali poi lentamente le scale, dicendo, ogni**  
*bed with fever. He then slowly went up the stairs, saying, every*  
**tre scalini, «son servito»; e si mise davvero a letto, dove**  
*three steps "I've been served" 2; and he really went to bed, where*  
**lo lasceremo.**  
*we'll leave him.*

**Renzo intanto camminava a passi infuriati verso casa,**  
*Renzo meantime was walking at (a) furious pace towards home,*  
**senza aver determinato quel che dovesse fare, ma con**  
*without having determined what he ought to do, but with*  
**una smania addosso di far qualcosa di strano e di terribile.**  
*a longing on him to do something strange and terrible.*

**I provocatori, i soverchiatori, tutti coloro che, in qualunque modo, fanno torto altrui, sono rei, non solo del male che commettono, ma del perversimento ancora a cui portano gli animi degli offesi.** Renzo era un giovine pacifico e alieno dal sangue, un giovine schietto e nemico d'ogni insidia; ma, in quei momenti, il suo cuore non batteva che per l'omicidio, la sua mente non era occupata che a fantasticare un tradimento. Avrebbe voluto correre alla casa di don Rodrigo, afferrarlo per il collo, e . . . ma gli veniva in mente ch'era come una fortezza, guardata di bravi al di dentro e guardata al di fuori; che i soli amici e servitori ben conosciuti v'entravano liberamente, senza essere squadrati da capo a piedi; che un artigiano sconosciuto non vi potrebb'entrare senza un esame, e ch'egli sopra tutto . . . egli vi sarebbe forse troppo conosciuto.

## NOTES

<sup>1</sup> **La venne.** Here **la** is used for **ella**, and is called "pleonastic **la**", common in Milanese usage. Manzoni tends to employ such variations in his style.

<sup>2</sup> **sono servito**, a rather colloquial expression which corresponds to our slang, "I've had it!" or, "It's all up with me."

<sup>3</sup> Not too clear in the original. The meaning is that those who harm others are guilty not only of the direct harm but on account of the twists cause by the harm in the minds of the injured parties.

§ 3. *Irregular Verbs in -ERE: Third Group contd.—*  
*Chemist's: Drug Store—I Promessi Sposi 13*

Infinitive	Present Indicative	Past Definite	Past Participle
<b>REDIMERE</b> , to redeem	<b>redimo</b>	<b>redensi</b>	<b>redento</b>
<b>RIDERE</b> , to laugh	<b>rido</b>	<b>risi</b>	<b>riso</b>
Similarly: <b>arridere</b> , to smile; <b>assidersi</b> , to seat oneself; <b>coincidere</b> , to coincide; <b>collidere</b> , to collide; <b>decidere</b> , to decide; <b>deridere</b> , to deride; <b>dividere</b> , to divide; <b>elidere</b> , to elide; <b>incidere</b> , to incise; <b>irridere</b> , to deride; <b>sorridere</b> , to smile; <b>uccidere</b> , to kill.			
<b>RIFULGERE</b> , to shine	<b>rifulgo</b>	<b>rifulsi</b>	<b>rifulso</b>
<b>RISPONDERE</b> , to reply	<b>rispondo</b>	<b>risposi</b>	<b>risposto</b>
Similarly: <b>corrispondere</b> , to correspond; <b>nascondere</b> , to hide.			
<b>RODERE</b> , to gnaw	<b>rodo</b>	<b>rosi</b>	<b>roso</b>
Similarly: <b>corrodere</b> , to corrode; <b>esplodere</b> , to explode.			
<b>ROMPERE</b> , to break	<b>rompo</b>	<b>ruppi</b>	<b>rotto</b>
Similarly: <b>corrompere</b> , to corrupt; <b>dirompere</b> , to make supple, break in; <b>erompere</b> , to erupt (no Past Participle); <b>interrompere</b> , to interrupt. <b>irrompere</b> , to burst in; <b>prorompere</b> , to burst out.			
<b>SCEGLIERE</b> , to choose	<b>scelgo</b>	<b>scelsi</b>	<b>scelto</b>
Similarly: <b>prescegliere</b> , to select (from many).			
<b>SCINDERE</b> , to separate	<b>scindo</b>	<b>scissi</b>	<b>scisso</b>
Similarly: <b>prescindere</b> , to set aside; <b>rescindere</b> , to rescind.			
<b>SCRIVERE</b> , to write	<b>scrivo</b>	<b>scrissi</b>	<b>scritto</b>
Similarly: <b>ascrivere</b> , to ascribe; <b>descrivere</b> , to describe; <b>inscrivere</b> , to inscribe; <b>prescrivere</b> , to prescribe and other derivatives of <b>scrivere</b> .			



<i>Infinitive</i>	<i>Present Indicative</i>	<i>Past Definite</i>	<i>Past Participle</i>
SCUOTERE, to shake	scuoto	scossi	scosso
<i>Similarly: percuotere, to strike, smite; and other derivatives.</i>			
SPARGERE, to scatter	spargo	sparsi	sparso (-to)
<i>Similarly: cospargere, to sprinkle.</i>			
SPEGNERE } to extinguish spengere }	spengo	spensi	spento
STRINGERE, to constrict	stringo	strinsi	stretto
STRUGGERE, to melt	struggo	strussi	strutto

*Similarly: distruggere, to destroy.*

TORCERE, to twist	torco	torsi	torto
<i>Similarly: attorcere, to twist up; contorcere, to contort; estorcere, to extort; ritorcere, to twist back; storcere, to untwist</i>			

VINCERE, to vanquish	vinco	vinsi	vinto
<i>Similarly: avvincere, to bind; convincere, to convince; rivincere, to win back; stravincere, to conquer completely.</i>			

VIVERE, to live	vivo	vissi	vissuto
<i>Similarly: convivere, to live together; rivivere, to relive, revive; sopravvivere, to survive.</i>			

VOLGERE, to turn round	volgo	volsi	volto
<i>Similarly: avvolgere, to wrap; capovolgere, to turn upside down; coinvolgere, to involve; involgere, to wrap up; rivolgere, to turn round; sconvolgere, to throw into confusion; svolgere, to unwrap; travolgere, to upset.</i>			

#### *Chemist's: Drug Store*

la ricetta, prescription	il termometro, thermometer
il medicamento, medicine	lo scaldapiedi, hot-water bottle
la garza gommata, adhesive tape	gli occhiali neri, dark glasses

il sapone, soap	lo spazzolino da denti, toothbrush
le pillole, tablets, pills	il piumino, puff
la capsula, capsule	il portacipria, compact
l'ovatta, cotton wool	la matita, lipstick; also pencil
il mantile, sanitary towel	la crema per il viso, face cream
il dentifricio, tooth paste	il talco, talc powder
la benda, bandage	le lame di rasoio, razor blades
il pennello da barba, shaving brush	la spazzola per capelli, hairbrush
il sapone da barba, shaving soap	la lozione capillare, hair lotion
	il gargarismo, gargle
	l'aspirina, aspirin

Vorrei comprare . . . I want to buy . . .

Vorrei vedere . . . I want to see . . .

Questo non è ciò che voglio. This is not what I want.

È troppo caro. It is too dear.

Voglio qualche cosa meno caro. I want something cheaper.

È questo il più a buon mercato? Is this the cheapest?

Non ha del, della . . .? Haven't you any . . .?

Qualche cosa di meglio? Anything better?

Un poco più caro? A little dearer?

Lo prendo. I'll have it.

Quanto costa? How much does it cost?

Datemi anche del, della . . . Give me also (some) . . .

Posso pagare in valuta straniera? Can I pay in foreign currency?

Ritorno più tardi. I'll come back later.

Mi dà per piacere . . . Kindly give me . . .

Mi dà della tintura di iodio. Give me some tincture of iodine.

Uso esterno. Scuotere la bottiglia. External use. Shake the bottle.

Tre pillole al giorno. Three pills a day.

Ogni quattro ore. Every four hours.

Vorrei delle spille di sicurezza. I want some safety pins.

Mi prepari questa ricetta, per favore. Kindly make up this prescription for me.

Desidero un sedativo. I want a sedative.

Vorrei della polvere di riso. I want some rice powder.

Quando sarà pronto? When will it be ready?

## I PROMESSI SPOSI

Si figurava allora di prendere il suo schioppo, d'ap-  
*He now imagined himself taking his shotgun, hiding*  
 piattarsi dietro una siepe, aspettando se mai, se mai colui  
*behind a bush, awaiting if ever, if ever, that fellow*  
 venisse a passar solo; e, internandosi, con feroce com-  
*happened to pass by alone; and identifying himself, with fierce satis-*  
 piacenza, in quell'immaginazione, si figurava di sentire  
*faction, with such imaginings, he thought he heard*  
 una pedata, quella pedata, d'alzar chetamente la testa;  
*a footstep, that footstep, to raise his head quietly,*  
 riconosceva lo scellerato, spianava lo schioppo, prendeva  
*(and he) recognized the villain, raised his shotgun, took*  
 la mira, sparava, lo vedeva cadere e dare i tratti, gli  
*aim, fired, saw him fall at the point of death, flung*  
 lanciava una maledizione, e correva sulla strada del  
*him a curse, and ran (away) on the road to the*  
 confine a mettersi in salvo.—E Lucia?—Appena questa  
*border to put himself in safety.—And Lucia?—Hardly was this word*  
 parola si fu gettata a traverso di quelle bieche fantasie,  
*thrown across these knavish fantasies, the better*  
 i migliori pensieri a cui era avvezza la mente di Renzo,  
*thoughts to which Renzo's mind was accustomed,*  
 v'entrarono in folla. Si rammentò degli ultimi ricordi  
*entered it in a crowd. He remembered the last memories*  
 de'suoi parenti, si rammentò di Dio, della Madonna e  
*of his parents, he remembered God, the Madonna and*  
 de'santi, pensò alla consolazione che aveva tante volte  
*the saints, he thought of the consolation he had*  
 provata di trovarsi senza delitti, all'orrore che aveva  
*so many times experienced to find himself without misdeeds, of the*

tante volte provato al racconto d'un omicidio; e si  
*horror he so often felt at the account of a murder; and he*  
 risvegliò da quel sogno di sangue, con ispavento, con  
*awoke from that bloody dream, with terror, with*  
 rimorso, e insieme con una specie di gioia di non aver  
*remorse, and also with a kind of joy at not having*  
 fatto altro che immaginare. Ma il pensiero di Lucia,  
*done otherwise than imagine (it all). But the thought of Lucia,*  
 quanti pensieri tirava seco! Tante speranze, tante  
*how many thoughts it drew with it! So many hopes, so many*  
 promesse, un avvenire così vagheggiato, e così tenuto  
*promises, a future so delightful, and so held for*  
 sicuro, e quel giorno così sospirato! E come, con che  
*certain, and that day so longed for! And how, with what*  
 parole annunziarle una tal nuova? E poi, che partito  
*words to announce to her such news? And then, what course to*  
 prendere? Come farla sua, a dispetto della forza di  
*take? How to make her his, despite the power of*  
 quell'iniquo potente? E insieme a tutto questo, non un  
*that iniquitous potentate? And together with all this, not a*  
 sospetto formato, ma un'ombra tormentosa gli passava  
*suspicion formed, but a tormenting shadow passed*  
 per la mente. Quella soverchieria di don Rodrigo non  
*across his mind. That outrage of Don Rodrigo could*  
 poteva esser mossa che da una brutale passione per Lucia.  
*only be started by a brutal passion for Lucia.*  
 E Lucia? Che avesse data a colui la più piccola occasione,  
*And Lucia? That she had given him the very smallest occasion,*  
 la più leggiera lusinga, non era un pensiero che potesse  
*the very slightest encouragement, was not a thought that could*  
 fermarsi un momento nella testa di Renzo. Ma n'era  
*remain a moment in Renzo's head. But was she*  
 informata? Poteva colui aver concepita quell'infame  
*informed of it? Could that man have conceived that infamous*  
 passione, senza che lei se n'avvedesse? Avrebbe spinte  
*passion, without her being aware of it? Would he have*  
 le cose tanto in là, prima d'averla tentata in qualche modo?  
*pushed things to that point, before having tempted her in some way?*



**E Lucia non ne aveva mai detta una parola a lui! al suo**  
*And Lucia had never said a word to him! to her*  
**promesso!**  
*promised (man)!*

§ 4. *Irregular Verbs in -IRE: Eight Models—Motoring:*  
*Vocabulary and Phrases—I Promessi Sposi 14*

The irregular Verbs ending in **-IRE** are not many, and follow the models of the following eight Verbs:

<b>APPARIRE</b> , to appear	<b>SALIRE</b> , to climb, mount
<b>APRIRE</b> , to open	<b>UDIRE</b> , to hear
<b>CUCIRE</b> , to sew	<b>USCIRE</b> , to go, out
<b>MORIRE</b> , to die	<b>VENIRE</b> , to come

The derivative and compound Verbs, springing from these, are conjugated in the same way as the originals.

CONJUGATION OF IRREGULAR VERBS ENDING **-IRE**

**APPARIRE**, to appear

*Gerund: apparendo*

*Past Participle: apparso (or apparito)*

*Present Indicative:*

appaio	or apparisco
appari	apparisci
appare	apparisce
appariamo	
apparite	
appaiono	appariscono

*Past Definite:*

apparii	or apparsi (or -arvi)
apparisti	apparisti
apparì	apparse (or -arve)
apparimmo	
appariste	
apparirono	apparsero (or apparvero)

*Future: apparirò*

*Conditional: apparirei*

*Present Subjunctive: appaia or apparisca, —, —, appariamo, appariate, appaiano (or appariscano)*

*Imperative: appari, appaia, etc., like Present Subjunctive.*

**Apparire** and the following derivatives are conjugated with **essere** in the compound tenses:

**comparire**, to show up well    **disparire**, to disappear  
**scomparire**, to disappear *and* to cut a poor figure

**APRIRE**, to open

*Gerund: aprendo*

*Past Participle: aperto*

*Present Indicative: apro, apri, apre, apriamo, aprite, aprono*

*Past Definite: aprii (or apersi), apristi, apri (-erse), apriamo, apriste, aprirono (-ersono)*

*Future: aprirò*

*Conditional: aprirei*

*Present Subjunctive: apra, —, —, apriamo, apriate, aprano.*

Similarly the Imperative, except **apri** (Second Person Singular) and **aprite** (Second Person Plural).

Like **aprire** are:

<b>coprire</b> , to cover	<b>scoprire</b> , to uncover, unveil
<b>offrire</b> , to offer	<b>scovrire</b> , to discover
<b>riaprire</b> , to reopen	<b>soffrire</b> , to suffer

**CUCIRE**, to sew

*Gerund: cucendo*

*Past Participle: cucito*

*Present Indicative: cucio, cucì, cuce, cuciamo, cucite, cuciono*

*Past Definite: cucii, cucisti, cucì, cucimmo, cuciste, cucirono*

*Future: cucirò*

*Conditional: cucirei*

*Present Subjunctive: cucia, —, —, cuciamo, cuciate, cuciano*

Like **cucire**: **scucire** and **sdrucire**, both to unstitch

**MORIRE**, to die*Gerund: morendo**Past Participle: morto**Present Indicative: muoio, muori, muore, moriamo, morite, muoiono**Past Definite: morii, moristi, mori, morimmo, moriste, morirono**Future: morirò or morrò**Conditional: morirei or morrei**Present Subjunctive: muoia, —, —, moriamo, moriate, muoiano**Imperative: muori, muoia, etc.*Similarly: **premorire**, to predecease**Morire** and **premorire** are conjugated with **essere**.**SALIRE**, to climb, mount*Gerund: salendo**Past Participle: salito**Present Indicative: salgo, sali, sale, saliamo, salite, salgono**Past Definite: salii, salisti, sali, salimmo, saliste, salirono**Present Subjunctive: salga, —, —, saliamo, saliate, salgano**Imperative: sali, salga, —, salite, —*Similarly: **assalire**, to assail; **risalire**, to climb again.Although verbs of motion, **salire**, **assalire**, and **risalire** are conjugated with **avere**.**UDIRE**, to hear*Gerund: udendo**Past Participle: udito**Present Indicative: odo, odi, ode, udiamo, udite, odono**Past Definite: udii, udisti, udi, udimmo, udiste, udirono**Present Subjunctive: oda, —, —, udiamo, udiate, odano**Future: udirò or udrò**Conditional: udirei or udrei**Imperative: odi, oda, etc. like Present Subjunctive.*In the Present Indicative and Subjunctive, this Verb also has the forms with **-isco-** and **isca-**.**USCIRE**, to go out*Gerund: uscendo**Past Participle: uscito**Present Indicative: esco, esci, esce, usciamo, uscite, escono**Past Definite: uscii, uscisti, usci, uscimmo, usciste, uscirono**Future: uscirò**Conditional: uscirei**Present Subjunctive: esca, —, —, usciamo, usciate, escano.*Similarly, the Imperative, except Second Person Plural **uscite**.This and the following similar verbs are conjugated with **essere**:**escire**, to go out**riescire**, to go out again**riuscire**, to succeed**VENIRE**, to come*Gerund: venendo**Past Participle: venuto**Present Indicative: vengo, vieni, viene, veniamo, venite, vengono**Past Definite: venni, venisti, venne, venimmo, veniste, vennero**Future: verrò**Conditional: verrei**Present Subjunctive: venga, —, —, veniamo, veniate, vengano**Imperative: vieni, venga, veniamo, venite, vengano***Venire** is conjugated with **essere** in compound tenses.All of the following similar Verbs are conjugated with **essere** except those marked (**av**) which take **avere**:**addivenire**, to occur**contravvenire** (**av**), to contravene**provenire**, to arise**rinvenire** (**av**), to rediscover**avvenire**, to happen**riconvenire** (**av**), to agree afresh**convenire**, to come together, agree



<b>rivenire</b> , to come again	<b>sovvenire</b> (av.), to assist
<b>sconvenire</b> , to be unbecoming	<b>pervenire</b> , to arrive at
<b>divenire</b> , to become	<b>svenire</b> ,* to faint
<b>sopravvenire</b> , to supervene	<b>prevenire</b> (av.), to arrive before, anticipate
<b>intervenire</b> , to intervene	

\* Future and Conditional: **svenirò, svenerei.**

### *Motoring: Vocabulary and Phrases*

<b>la manutenzione</b> , maintenance	<b>funzionare</b> , to function
<b>il distributore di benzina</b> , gasoline station	<b>la riparazione</b> , repair
<b>esaminare</b> , to examine	<b>la foratura</b> , puncture
<b>lavare</b> , to wash	<b>il carburatore</b> , carburetor
<b>il parabrezza</b> , windshield	<b>gonfiare</b> , to inflate (a tire)
<b>pulire</b> , to clean	<b>la gonfiatura</b> , blowing up a tire
<b>il meccanico</b> , mechanic	<b>fermarsi</b> , to stop (at)
<b>l'automobile</b> , l'auto, automobile	<b>il freno</b> , brake
<b>il cofano</b> , hood	<b>andare adagio, presto</b> , to go slowly, fast
<b>il volante</b> , steering-wheel	<b>il passeggero</b> , passenger
<b>il radiatore</b> , radiator	<b>prendere all'ora, a giornata</b> , to take (hire) by the hour, the day
<b>il faro</b> , headlight	<b>il posto</b> , place (in a car)
<b>la ruota</b> , wheel	<b>stare seduto comodo</b> , to be comfortably seated
<b>il pneumatico</b> , tire	<b>anteriore, posteriore</b> , front, back
<b>cambiare</b> , to change	<b>la direzione</b> , direction
<b>il motore</b> , engine	<b>posto davanti, dietro</b> , front, back seat
<b>i fili (elettrici)</b> , wiring	<b>l'utensile</b> , tool
<b>la candela</b> , spark plug	<b>la chiave inglese</b> , monkey wrench
<b>il cilindro</b> , cylinder	<b>la panna</b> , breakdown
<b>l'olio</b> , lubricating oil	<b>forare una gomma</b> , to have a punctured tire
<b>la vettura</b> , the car	
<b>accomodare</b> , to adjust	
<b>mettere in ordine</b> , to put in order	
<b>ingrassare</b> , to grease	
<b>il garage</b> , garage	

**Dove c'è un garage?** Where is there a garage?  
**Voglio mettere la vettura in garage.** I want to garage the car.  
**Vuole lavare, pulire l'auto?** Will you wash, clean the car?  
**Vorrei . . . litri di benzina.** I want . . . liters of petrol, gasoline.  
**Riempia il serbatoio.** Fill the tank.  
**Vuole esaminare . . .** Have a look at, examine . . .  
**Riempia il radiatore d'acqua.** Fill the radiator with water.  
**Accomodi il carburatore.** Adjust, fix the carburetor.  
**Ripari il pneumatico, la foratura.** Repair the tire, puncture.  
**Metta in ordine il parabrezza.** Put the windshield in order.  
**Questo non funziona bene.** This does not work well.  
**Cambi questo, per favore.** Change this, please.  
**Può mandare qualcuno per riparare il motore?** Can you send somebody to repair the engine?  
**Abbiamo avuto una panna.** We've had a breakdown.  
**Quando sarà pronto?** When will it be ready?  
**Può essere pronto per le sei?** Can it be ready by six o'clock?  
**Vuole gonfiarmi questa ruota?** Will you blow up this tire?  
**Vuole ripassarmi il carburatore?** Will you look over the carburetor for me?  
**Non ho trovato la causa.** I haven't found the cause.  
**Potrà rimettermelo a punto?** Will you be able to put it right?  
**Vuole fare un ripasso generale?** Will you give it a general look over?  
**Ha riparato l'auto?** Have you repaired the car?  
**Allora, tutto è a posto?** Is everything all right now?  
**Quanto costa tutto?** How much does it all cost?

### I PROMESSI SPOSI

**Dominato da questi pensieri, passò davanti a casa sua,**  
*Dominated by these thoughts, he passed in front of his*  
**ch'era nel mezzo del villaggio, e, attraversatolo, s'avviò**  
*house, which was in the middle of the village, and,*

a quella di Lucia, ch'era in fondo, anzi un po' fuori.<sup>1</sup> Aveva *having gone through it, went on to Lucia's, which was at the end, quella casetta un piccolo cortile dinanzi, che la separava or a little beyond. That cottage had a little (court) yard in front, della strada, ed era cinto da un muretto. Renzo entrò separating it from the road, and it was surrounded by a small wall. nel cortile, e sentì un misto e continuo ronzio*<sup>2</sup> che veniva *Renzo entered the yard, and heard a mixed and continuous hum (of da una stanza di sopra. S'immaginò che sarebbero talk) which came from an upstairs room. He imagined it might be amiche e comari, venute a far corteggio a Lucia; e non friends and neighbours, come to be in attendance on Lucia; and he si volle mostrare a quel mercato,*<sup>3</sup> con quella nuova in *did not wish to show himself to that group, with that news in (his) corpo e sul volto. Una fanciulletta che si trovava nel body and on (his) face. A (nice) little girl who was in the cortile, gli corse incontro gridando: «lo sposo! lo sposo!» yard, ran to him crying out: "The bridegroom! the bridegroom!"*

«Zitta, Bettina, zitta!» disse Renzo. «Vien' qua; va su  
"Hush, Bettina, hush!" said Renzo. "Come here; go up da Lucia, tirala in disparte, e dille all'orecchio . . . ma to Lucia, take her aside, and tell her in her ear . . . but che nessun senta, nè sospetti di nulla, ve' . . . dille che (so) that no one hears, or suspects anything, (you) see . . . tell her ho da parlarle, che l'aspetto nella stanza terrena, e che that I must talk to her, that I'm waiting for her in the venga subito.» La fanciulletta salì in fretta le scale, lieta downstairs room, and to come at once. The little girl went hastily up e superba d'aver una commissione segreta da eseguire. the stairs, glad and proud to have a secret commission to carry out.

Lucia usciva in quel momento tutta attillata dalle mani della madre. Le amiche si rubavano la sposa, e le from her mother's hands. The friends bustled around the bride, and facevan forza perchè si lasciasse vedere; e lei s'andava made her let herself be seen; and she was warding schermendo, con quella modestia un po' guerriera delle (them) off, with that modesty a little aggressive of

contadine, facendosi scudo alla faccia col gomito, chinan- peasant women, making a shield for her face with her elbow, dropping dola sul busto, e aggrottando i lunghi e neri sopraccigli, it on her bosom, and banking down her long black eyebrows, mentre però la bocca s'apriva al sorriso. I neri e giovanile yet her mouth opened in a smile. Her black, youthful capelli, spartiti sopra la fronte, con una bianca e sottile hair, divided over her forehead, with a white, cunning dirizzatura, si ravvolgevan, dietro il capo, in cerchi parting, was wound round, behind her head, in multiple multipli di trecce, trapassate da lunghi spilli d'argento, (circled) plaits, pierced with long hairpins of silver, che si dividevano all' intorno, quasi a guisa de' raggi d'un' which were spread out all round, as if in the manner of a aureola, come ancora usano le contadine nel Milanese. halo, as still used by the peasants in the Milanese.<sup>4</sup> Intorno al collo aveva un vezzo di granati con bottoni Around her neck she had a necklace of garnets with d'oro filigrana. links of filigree gold.

## NOTES

<sup>1</sup> fuori, outside (the village).

<sup>2</sup> ronzio, buzzing (as of bees).

<sup>3</sup> il mercato, literally market but here a busy group of people.

<sup>4</sup> nel Milanese, of (the province of) Milan.

§ 5. Defective Verbs—List of Common Defective Verbs—Impersonal Verbs—List of Impersonal Verbs—Road Signs—Public Notices: General—I Promessi Sposi 15

DEFECTIVE VERBS: There are some Italian Verbs which are used only in certain tenses, and most of them in the Third Person Singular only. They are "defective." One meets them in reading, some of them only in poetry. It is unnecessary to know all these defective verbs at this stage: the majority are best learnt as they are met in reading. But it is advisable to memorize certain parts of the commonest, which are listed on page 266.



## LIST OF COMMON DEFECTIVE VERBS

**addirsi**, to be suitable: **si addice**, it is suitable; **si addiceva**, it was suitable  
**aggradare**, to please: **v'aggrada**, (as) it pleases you  
**\*calere**, to matter: **cale**, it matters; **mi cale**, it matters to me; **carrà** or **calerà**, it will matter  
**capire**, to fit, to go into: **cape**, it fits, there's room (for it)  
**constare**, to consist of, to result from, to be proved: **consta**, (it) is proved; **non consta**, not proven  
**fallare**, to lack, be short of: **falla**, (it) is short of  
**fervere**, to be fervent, to boil, seethe: **ferve**, (he, she, it) is fervent, seething  
**molcere**, to sooth, to be soothing: **molce**, it soothes, is soothing; **molceva**, was soothing  
**prudere**, to itch: **prude**, it itches  
**solere**, to be wont, to be accustomed to: **suole**, (he, she, it) is wont, accustomed (followed by an infinitive)  
**vigere**, to be in force (legal term): **vige**, **vigono**, it is, they are in force. **vigeva**, it was in force; **vigerà**, it will be in force

\* **CALERE** is the most likely of these verbs to be met in its various parts. It is irregular, employed only in the Third Person, and takes the Indirect Object (Dative) pronoun (see Table on page 79). The following parts are given for reference, to be memorized later:

*Imperfect:* **caleva**, it mattered; **mi caleva**, it mattered to me  
*Future:* **mi carrà** or **calerà**, it will matter to me  
*Conditional:* **gli carebbe** or **calerebbe**, it should matter to him  
*Present Subjunctive:* **calga** or **caglia**, it may matter  
*Gerund:* **calendo**, mattering  
*Past Participle:* **caluto**

It forms compound tenses with **essere**: **è caluto**, it has mattered.

**IMPERSONAL VERBS:** Are so called because they do not refer to any definite person or thing, as when we say "it is necessary" or "it's raining". They are found only in the Third Person Singular, and in Italian the English *it* is included in the verb. Thus: **fa freddo**, it's cold; **tuona**, it thunders (there's thunder).

The following list includes most of the impersonal verbs:

## LIST OF IMPERSONAL VERBS

- (1) From **fare**,\* to make, to do:
  - fa freddo**, it's cold
  - fa caldo**, it's hot
  - fa fresco**, it's cool
  - fa bel tempo**, it's fine (weather)
  - fa cattivo tempo**, it's bad (weather)
- (2) Other impersonal verbs relating to weather: †
  - tirare vento**: **tira vento**, it's windy (wind blows)
  - piovere**: **piove**, it's raining
  - diluvare**: **diluvia**, it's pouring rain
  - lampeggiare**: **lampeggia**, it lightens (there's lightning)
  - tonare**: **tuona**, it thunders
  - gelare**: **gela**, it's freezing
  - sgelare**: **sgela**, it's thawing
  - grandinare**: **grandina**, it's hailing
  - nevicare**: **nevicata**, it's snowing
- (3) Miscellaneous impersonal verbs: ‡
  - bastare**: **basta**, it's enough. **Basta!** Enough!
  - bisognare**: **bisogna**, it's necessary
  - accadere**: **accade**, it happens; **accadde**, it happened
  - convenire**: **conviene**, it suits, it is convenient
  - importare**: **importa**, it matters. **non importa**, it doesn't matter
  - occorrere**: **occorre**, it's needful, it happens
  - dovere essere**: **dovrebbe essere**, it ought to be
  - parere**: **pare**, it appears, seems
  - sembrare**: **sembra**, it seems
  - avvenire**: **è avvenuto (che)**, it happened (that)
  - piacere**: **piace**, it pleases; **mi piace**, it pleases me, I like
  - and essere**, as in **c'è** or **v'è**, there is or there are; **ci, vi sono**; **c'erano** or **ci furono**, there were; **ci sarà**, etc.

\* **Fare** used impersonally is conjugated with **avere**: **ha fatto freddo**, it has been cold.

† These verbs are conjugated with **essere**: **è tonato**, it has thundered.

‡ These verbs are not often met except in the forms given, which must be memorized.

## Road Signs

<b>PERICOLO</b> , Danger	<b>CURVA</b> } <b>PERICOLOSA</b> ,
<b>LENTAMENTE</b> , Slowly	<b>SVOLTA</b> } Dangerous Bend
<b>RALLENTARE</b> , Go slow	<b>LAVORI STRADALI</b> , Work
<b>ALT!</b> Stop!	on the Road
<b>STRADA SBARRATA</b> , Road	<b>SENSO UNICO</b> , One Way
Closed	<b>GRANDE VIA</b> , Main
<b>PARCHEGGIO</b> , Parking	Thoroughfare
<b>VIETATO IL PARCHEGGIO</b> , Parking forbidden	<b>PROCEDERE</b> , Go ahead.
<b>PASSAGGIO A LIVELLO</b> ,	Keep moving
Level Crossing	<b>VELOCITÀ</b> } Maximum
<b>SCUOLA</b> , School	<b>MASSIMA</b> } Speed
<b>INCROCIO</b> , Cross-roads	10 Km. } 10 Km.
<b>INCROCIO PERICOLOSO</b> ,	<b>PROIBITO IL PASSAGGIO</b> ,
Dangerous Cross-roads	No Thoroughfare
	<b>LOCALITÀ POPOLATA</b> ,
	(Thickly) Populated Area

## Road Signs and Other Notices

**i segnali luminosi**, light signals

**rosso** (red) = **Alt!** = Stop!

**giallo** (yellow) = **Cambiamento di Segnale** = Change of Signal

**verde** (green) = **Via Libera** = Road clear: Go!

<b>la strada privata</b> , private road	<b>posto di pronto soccorso</b> ,
<b>la strada di grande comunicazione</b> , main road,	first aid station
thoroughfare	<b>il distributore di benzina</b> ,
<b>passaggio per pedoni</b> , crossing for pedestrians	petrol, gasoline station
<b>linea d'arresto</b> , stopping line before lights or a crossing	<b>il posto di polizia</b> , police station
<b>traffico circolare</b> , roundabout traffic	<b>l'autorimessa</b> , il garage,
<b>strada nazionale</b> , national road	garage
<b>autostrada</b> , (good) motoring road	<b>veicoli ad andatura moderata</b> , drive slowly
	<b>vietato il transito</b> , no thoroughfare
	<b>chiuso al transito</b> , closed to traffic

## Public Notices: General

<b>Attenzione!</b> Attention!	<b>CESSO</b> } W.C., Public
<b>Appartamento(-i) d'affittare</b> , flat, apartment (-s) to let	<b>LATRINA</b> } Lavatory
<b>Attenti al cane!</b> Beware of dog!	<b>SUONATE</b> , Ring
<b>Cambiare per . . .</b> , Change for . . .	<b>Spingere</b> , Push, press the bell
<b>Pericolo</b> , Danger	<b>Pedoni</b> , Pedestrians
<b>Vietato . . .</b> It is forbidden . . .	<b>Chiudere la porta</b> , Shut the door
<b>Vietato fumare</b> , Smoking forbidden	<b>SI LOCA</b> or <b>Appigionasi</b> , To Let
<b>Non sporgersi</b> , Do not lean out	<b>Occupato</b> , Engaged, Occupied
<b>Entrata libera</b> , Entrance free	<b>FERMATA</b> , Stopping-place
<b>Entrata</b> , Entrance	<b>FERMATA OBBLIGATORIA</b> ,
<b>Uscita</b> , Exit	Stopping-place, all trams and buses
<b>Prezzi fissi</b> , Fixed prices	<b>FERMATA FACOLTATIVA</b> ,
<b>SIGNORI</b> or <b>UOMINI</b> : Gentlemen, Men	Request Stop
<b>SIGNORE</b> or <b>DONNE</b> , Ladies	<b>Avanti senza bussare</b> , Come in without knocking
<b>Vietato andare sull'erba</b> , Keep off the grass	<b>Non toccare</b> , Do not touch
<b>Tenere la destra</b> , sinistra, Keep to the right, left	<b>Ascensore</b> , lift, elevator
<b>Vietato sputare</b> , Spitting forbidden	<b>Orario dei Treni</b> , Time-table
<b>Si paga qui</b> , Pay here	<b>UFFICIO INFORMAZIONI</b> ,
<b>Si paga alla cassa</b> , Pay at the cash desk	Enquiries, Information Bureau
	<b>DEPOSITO BAGAGLIO</b> ,
	Baggage checkroom
	<b>SALA D'ASPETTO</b> , Waiting-room
	<b>Chiuso alla domenica</b> ,
	Closed on Sunday

**C** = **caldo**, hot tap. **F** = **freddo**, cold tap

**Acqua Potabile**, drinking-water

## 15

## I PROMESSI SPOSI

**Portava un bel busto di broccato a fiori,<sup>1</sup> con le maniche**  
*She wore a beautiful bodice of brocade with flowers, with the cuffs*



separate e allacciate da bei nastri: una corta gonnella di open and laced with pretty ribbons; a short dress of filaticcio di seta, a pieghe fitte e minute, due calze ver-coarse silk, with close, minute pleats, a pair of red stockings, miglie, due piane, di seta anch'esse, a ricami. Oltre a a pair of slippers, of silk also these, embroidered. Apart from questo, ch'era l'ornamento particolare del giorno delle (all) this, which was the adornment for her wedding nozze, Lucia aveva quello quotidiano d'una modesta day, Lucia had that daily one of a (her) modest bellezza, rilevata allora e accresciuta dalle varie affezioni beauty, now brought out and increased by the various emotions che le si dipingevan sul viso: una gioia temperata da un which were depicted on her face: a joy tempered by a turbamento leggero, quel placido accoramento che si slight agitation, that placid melancholy which shows mostra di quand'in quando sul volto delle spose, e, senza itself from time to time on the face of brides, and, without scompor la bellezza, le dà un carattere particolare. La disturbing beauty, gives them a particular character. piccola Bettina si cacciò nel crocchio, s'accostò a Lucia, Little Bettina thrust herself into the group, sidled up to Lucia, le fece intendere accortamente che aveva qualcosa di made her understand cautiously that she had something to comunicare, e le disse la sua parolina all'orecchio. communicate to her, and said her little word in her ear.

«Vo<sup>2</sup> un momento, e torno,» disse Lucia alle donne; e "I'm going (out) a moment, and I'll be back," said Lucia to the scese in fretta. Al veder la faccia mutata, e il portamento women; and went down hurriedly. On seeing the changed face, and inquieto di Renzo, «cosa c'è?» disse, non senza un presenti-uneasy bearing of Renzo, "What is it?" she said, not without a mento di terrore.

presentiment of terror.

«Lucia!» rispose Renzo, «per oggi, tutto è a monte;<sup>3</sup> e "Lucia!" replied Renzo, "for today, everything's in the air; and Dio sa quando potremo esser marito e moglie.» God knows when we can be husband and wife."

«Che?» disse Lucia, tutta smarrita. Renzo le raccontò "What?" said Lucia, all dismayed. Renzo told her brevemente la storia di quella mattina: ella ascoltava con briefly the story of that morning: she listened in angoscia: e quando udi il nome di don Rodrigo, «ah!» anguish: and when she heard the name of Don Rodrigo, "ah!" esclamò arrossendo e tremando, «fino a questo segno!» she exclaimed blushing and trembling, "(So) it's got so far!"

«Dunque voi sapevate?» disse Renzo.

"Then you knew?" said Renzo.

«Pur troppo!» rispose Lucia; «ma a questo segno!»<sup>4</sup>

"Only too (well)!" replied Lucia. "But to (come to) this!"

«Che cosa sapevate?»

"What did you know?"

«Non mi fate ora parlare, non mi fate piangere. Corro

"Don't make me speak now, don't make me weep. I'm running a chiamar mia madre, e licenziar le donne: bisogna che to call my mother, and send away the women: it's necessary for us siamo soli.» to be alone."

Mentre ella partiva, Renzo sussurrò: «non m'avete mai

While she was leaving, Renzo muttered, "you had never told detto niente.» me anything."

#### NOTES

<sup>1</sup> broccato a fiori, flowered brocade.

<sup>2</sup> vo = vado, I go.

<sup>3</sup> essere a monte, idiom: to be in the air.

<sup>4</sup> a questo segno, to this point, sign = To come to this!

## LESSON VIII

### § 1. *Present Participle and Gerund—The Italian Gerund—Italian Infinitive and Past Participle for English -ing—I Promessi Sposi 16*

THERE is often some confusion in the minds of English-speaking learners of Italian in regard to distinguishing between the Italian Present Participle and the Gerund and their correct use, and this is chiefly due to the fact that in Italian they have different forms, whereas in English the same form is used for both. Thus, in English both Present Participle and Gerund end in *-ing* as in *singing, speaking, writing*, etc. So one must be clear, first of all, about the meanings—the two distinct meanings—which each can have. Take the following sentences:

- (1) I am singing; I was speaking; I shall be writing.
- (2) The singing lady; the speaking representative; the writing machine.
- (3) Fond of singing; fond of singing songs; fond of writing letters.

It will be seen that in (1), (2), and (3) the words *singing, speaking, writing* have different meanings, and in each case the *-ing* word has a different grammatical function. Thus:

In (1) they are used as part of a tense-form, known as the "Continuous", because it represents continuous action.

In (2) they are used as Adjectives to describe the nature of a Noun.

In (3) *Fond of singing*, here *singing* has a Noun function. *Fond of singing songs, fond of writing letters*, here the words *singing, writing* represent a Noun-and-Verb function combined.

So much for the English words ending in *-ing*. Now let us look at Italian and we find *two* endings for our *-ing*:

<i>Infinitives</i>	<i>Present Participles</i>	<i>Gerunds</i>
-ARE	-ante	-ando
-ERE	-ente	-endo
-IRE	-ente	-endo

You may now consider the Italian Present Participle and Gerund in their own right and, if you do this, forgetting for a time the English values outlined above, their use is not difficult.

The Italian Present Participle is now rarely used with its *verbal* value. You need not learn at this stage the verbs which still occasionally use it, because you can do without it and turn your sentences in some other way with a relative. **avere, contenere, formare, indicare, comandare, rappresentare, attestare, and eccedere** are sometimes found in reading in the Present Participle form, though modern writers use it less and less. The general use of the Present Participle can be stated quite briefly:

The Italian Present Participle is a *verbal adjective* which can sometimes be used as a Noun. Thus:

- (1) As a verbal adjective:

**il lavoro andante**, everyday work

**è una stoffa di qualità andante**, a stuff (material) of everyday quality

**il mio fratello, tremante, aspettava**, my brother, trembling, was waiting

**i venditori ambulanti di Roma**, the pedlars of Rome. (*Note the agreement, like an adjective, with venditori.*)

- (2) As a Noun:

**un amante**, a lover

**un rappresentante**, a representative

THE ITALIAN GERUND: Broadly speaking, the Italian Gerund corresponds to our Present Participle, but *it tends more to have the force of a verb than of an adjective.*



(1) It usually indicates an action contemporary with or parallel to that of the principal verb in a sentence. Thus:

**uscendo ho chiuso la porta**, (while) going out I shut the door (*mentre*, while, is understood)

**uscendo Lei deve chiudere la porta**, going out, you must shut the door

**scendendo le scale caddi**, coming down the stairs, I fell

(2) The Italian Gerund is combined with the verbs **stare**, **andare**, and **venire** to indicate duration or persistence of an action:

(a) **stare**—

**sto cercando la stazione**, I'm looking for the station

This makes our "Continuous Present" and other tenses.

**egli stava parlando**, he was speaking

**io stetti leggendo**, I was reading

**starà cantando**, she will be singing, etc.

(b) **andare**—

**vado meditando**, I go on meditating

(c) **venire**—

**vengo scrivendo**, I am just writing

(3) The Gerund can be used in an absolute sense with its own subject:

**La mia prigionia essendo così alta, gli uomini laggiù mi parevano fanciulli.** My prison being so high, the men down there seemed to me small boys.

(4) Most English phrases of *condition, time, cause, means, manner*, can in Italian be conveniently rendered by the Gerund. Thus:

**facendo così**, so doing . . .

**essendo povero**, being poor

**andando lesto lesto**, going, walking quickly

**vedendo che il giuoco**, seeing that the game

**ottenendo il passaporto**, obtaining the passport

—such phrases being introductory to a statement which follows them. For example: **ottenendo il passaporto, potrebbe partire il mese prossimo**, (by) obtaining the passport, you might be able to leave next month.

This is a convenient, simple formula which can be used in everyday speech, and should be mastered with—

(5) Personal Pronouns, but note: (a) When the Personal Pronoun subject is in the First or Second Person (**io, tu, noi, voi**) these pronouns are used. (b) But, with the Third Person, **lui** and **lei** are the more usual forms:

**Essendo io a letto, hanno dovuto sostituirmi all'ufficio.**

(I) being in bed, they had to replace me at the office.

**Avendo messo mano lui, le cose sono state rimesse in ordine.** (He) having put (his) hand to it, things were put back in order.

(6) In the list of musical terms on page 133 you will notice the high proportion of Gerunds used, **andante** is about the only Present Participle. (Also notice the large number of Past Participles similarly used.)

ITALIAN INFINITIVE FOR ENGLISH *-ing*: This is a common and useful form, in which the definite article is usually placed before the Italian Infinitive. Thus:

**Non mi piace lo studiare, il leggere.** I don't like studying, reading

**ma mi piace il dormire**, but I like sleeping

ITALIAN PAST PARTICIPLE FOR ENGLISH *-ing*: The Italian Past Participle is often used (with **essere**) to indicate a state where in English we would use the Present Participle—especially for such states as *sitting, kneeling, leaning, growing, emerging*. Of these verbs the most useful is **sedere**, to sit.

**inginocchiarsi: Il sacerdote si era inginocchiato davanti l'altare maggiore.** The priest was kneeling before the high altar.

**SEDERE: La vecchia è seduta in una poltrona.** The old woman is sitting in an armchair.



It would not be incorrect to use **stare** with the Gerund in such cases. Thus:

Il sacerdote si stava inginocchiando, etc.

La vecchia sta sedendo, etc.

16

## I PROMESSI SPOSI

«Ah, Renzo!» rispose Lucia, rivolgendosi un momento, “Ah Renzo!” answered Lucia, turning a moment, senza fermarsi. Renzo intese benissimo che il suo nome pronunciato in quel momento, con quel tono da Lucia pronunciato in quel momento, with Lucia's tone of voleva dire: potete voi dubitare ch'io abbia taciuto se non voice meant: can you doubt that I had kept silent only per motivi giusti e puri? for just and pure motives?

Intanto la buona Agnese (così si chiamava la madre di Lucia), messa in sospetto e in curiosità dalla parolina all'orecchio, e dallo sparir della figlia, era discesa a veder cosa c'era di nuovo. La figlia la lasciò con Renzo, tornò alle donne radunate, e, accomodando l'aspetto e la voce, turned to the grouped women, and, accommodating look and voice, come potè meglio, disse: «il signor curato è ammalato; as best she could, said: “The priest is ill; e oggi non si fa nulla.» Ciò detto, le salutò tutte in fretta and to-day nothing will be done.” That said she took leave of all e scese di nuovo.

hurriedly and came downstairs again.

Le donne sfilarono, e si sparsero a raccontar l'accaduto.

The women filed out, and dispersed to tell (of) the happening. Due o tre andarono fin all'uscio del curato, per verificar se Two or three went right to the priest's gate, to verify whether he era ammalato davvero. was really ill.

«Un febbrone,» rispose Perpetua dalla finestra; e la “A bad fever,” replied Perpetua from the window; and the triste parola, riportata all'altre, troncò le congetture che sad word, reported to the others, cut short the conjectures which già cominciavano a brulicar ne' loro cervelli, e ad already were beginning to crawl (stir) in their minds, and to emerge nunziarsi tronche e misteriose ne' loro discorsi. broken short and mysterious in their talk.

\* \* \*

Lucia entrò nella stanza terrena, mentre Renzo stava Lucia went into the downstairs room, while Renzo was angosciosamente informando Agnese, la quale angosciamente anxiously informing Agnese, who anxiously was listening mente lo ascoltava. Tutt'e due si volsero a chi ne sapeva to him. Both of them turned to (the one) who knew more più di loro, e da cui aspettavano uno schiarimento, il of it than they did, and from whom they were expecting a clarification, quale non poteva essere che doloroso: tutt'e due, lasciando which could only be painful: both (of them), allowing travedere, in mezzo al dolore, e con l'amore diverso che to be seen, amid their grief, and with the differing love which ognun d'essi portava a Lucia, un cruccio pur diverso each bore (towards) Lucia, an anxiety, also differing, perchè avesse taciuto loro qualche cosa, e una tal cosa, because she had kept something back from them, and such a thing, Agnese, benchè ansiosa di sentir parlare la figlia, non Agnese, although anxious to hear her daughter speak, potè tenersi di non fare un rimprovero. «A tua madre could not refrain from reproving her. “To your mother non dir niente d'una cosa simile!» not to say anything about such a thing!”

§ 2. Italian Use of Moods and Tenses: Present, Imperfect, Past Definite, and Future—The Conditional—Compound Tenses —I Promessi Sposi 17

In the treatment of verbs, auxiliary, regular, and irregular, general indications of meanings have been given and, if you feel



that you know those verbs fairly well, you may now proceed to learn the Italian use of moods and tenses, the sequence of tenses, and their dependence. First, we shall deal briefly with the Italian uses of tenses when these uses differ from English:

**PRESENT TENSE INDICATIVE:** (1) Used in Italian for our Future, to indicate determination, certainty, and immediacy. Thus:

**Vado subito a casa.** I'll go home immediately.

**Partiamo per Italia il mese prossimo.** We shall leave for Italy next month.

**Egli viene a trovarvi la settimana prossima.** He'll come to (find) see you next week.

(2) Used in Italian when the action started in the past and *still continues*. Thus:

**Studio l'italiano da sei mesi.** I have been studying Italian for six months. (*Here da* = from, since.)

**Sono in Italia da un anno.** I have been a year in Italy.

**IMPERFECT AND PAST DEFINITE:** The Imperfect is used to express:

- (1) Incomplete, continuous, or habitual action in the past.
- (2) As a descriptive tense for the past.
- (3) As a tense for contemporary events, that is, when something happened simultaneously with another.

Thus:

(1) **Noi andavamo ogni giorno.** We used to go every day.

(2) **Il mare era azzurro.** The sea was blue.

**La mia sorella aveva ventisette anni.** My sister was twenty-seven years of age.

(3) See (3) below:

The Past Definite is used to express:

- (1) Narrative of events which took place quite definitely in the past (and were not repeated).
- (2) With (1) the Imperfect is used when the second or other event(s) happened at the same time as (1). Thus:

- (3) **Quando la mia madre morì, io avevo soltanto due anni.** When my mother died I was only two years of age.

In everyday speech the compound past (**avere** with a Past Participle) is more often used than the Past Definite.

**Io ho parlato italiano colla ragazza.** I spoke Italian with the girl.

**THE FUTURE:** The Italian Future is often used to express uncertainty, especially that kind of uncertainty which is mixed with probability. Thus:

**Quanti anni avrà la signorina Rubini? Avrà vent'anni.**

How old might Miss Rubini be? (Probably) twenty years of age.

**Diranno che ella ha trenta anni.** They'll (probably) be saying that she's thirty.

**Chi è la signora? Sarà la madre della signorina Rubini.** Who is the lady? She's (probably) Miss Rubini's mother.

**Lei crederà che io ho torto.** You'll (probably) think I'm wrong.

And also as an equivalent for the English continuous Present Tense when, in fact, this indicates a future event:

**Loro partiranno il primo (di) dicembre.** They are leaving on the 1st of December.

**THE CONDITIONAL:** The Italian Conditional is often used where we would use another tense. For example:

- (1) For politeness. **vorrei** has often already been met in "Situation Material" to express *I want, I should like*. Thus: **vorrei parlare col direttore**, *I want to speak to the manager*. Or, one could equally well say: **Potrei parlare col direttore?** Can I speak to the manager? **Non saprei** is a useful, polite way of saying *I don't know*.



- (2) To indicate an uncertainty or mere possibility, when we should use a more definite tense. Thus: **Dove sta Guiglielmo? Sarebbe in Londra.** Where's William? He's in London (though this is doubtful). And also to indicate something not done, or to cast doubt on a claim: **Disse che sarebbe andato alla stazione.** He says that he went to the station (but he did not go).

COMPOUND TENSES: Revise Lesson VI, § 1, which covers most instances that are likely to arise.

## 17

## I PROMESSI SPOSI

«Ora vi dirò tutto,» rispose Lucia, asciugandosi gli occhi  
*"Now I'll tell everything," replied Lucia, drying her eyes*  
*col grembiule.*

*with her apron.*

«Parla, parla! — Parlate, parlate!» gridarono a un tratto  
*"Speak, speak! — Speak, speak!"*<sup>1</sup> *cried of a sudden*  
*la madre e lo sposo.*

*the mother and the bridegroom.*

«Santissima Vergine!» esclamò Lucia: «chi avrebbe  
*"Most holy Virgin!"*<sup>2</sup> *exclaimed Lucia: "who would have*  
*creduto che le cose potessero arrivare a questo segno!"*  
*believed that things could come to this mark (pass)!"*

E, con voce rotta dal pianto, raccontò come, pochi giorni  
*And, in a voice broken in weeping, she told how, a few days*  
*prima, mentre tornava dalla filanda, ed era rimasta*  
*before, when she returned from the silk-factory, and had remained*  
*indietro dalle sue compagne, le era passato innanzi don*  
*behind her companions, Don Rodrigo had passed in front*  
*Rodrigo, in compagnia d'un altro signore; che il primo*  
*of her in company with another gentleman; that the first*  
*aveva cercato di trattenerla con chiacchiere, com'ella*  
*had tried to accost her with gossip (prattle), as she*

*diceva, non punto belle; ma essa, senza dargli retta,*  
*said, not at all nice; but she, without giving him ear,*  
*aveva affrettato il passo, e raggiunte le compagne; e in-*  
*had quickened her step, and joined her companions; and mean-*  
*tanto aveva sentito quell'altro signore rider forte, e don*  
*time had heard that other gentleman laugh loudly, and Don*  
*Rodrigo dire: scommettiamo. Il giorno dopo, coloro*  
*Rodrigo say: let's bet (have a bet). The day after, they*  
*s'eran trovati ancora sulla strada; ma Lucia era nel mezzo*  
*found themselves again on the road; but Lucia was amidst*  
*delle compagne, con gli occhi bassi; e l'altro signore*  
*her companions, with her eyes (cast) down; and the other gentleman*  
*sghignazzava, e don Rodrigo diceva: vedremo, vedremo.*  
*guffawed and Don Rodrigo was saying: we'll see, we'll see.*  
*«Per grazia del cielo,» continuò Lucia, «quel giorno era*  
*"By grace of heaven," continued Lucia, "that day was*  
*l'ultimo della filanda. Io raccontai subito. . . .»*  
*the last of the spinning. I told at once. . . ."*

«A chi hai raccontato?» domandò Agnese, andando in  
*"To whom did you tell?" asked Agnese, challenging her,*  
*contro, non senza un po' di sdegno, al nome del con-*  
*not without a little indignation, the name of her preferred*  
*fidente preferito.*  
*confidant.*

«Al padre Cristoforo, in confessione, mamma,» rispose  
*"To Father Cristoforo, in confession, mamma," replied*  
*Lucia, con un accento soave di scusa. «Gli raccontai*  
*Lucia, with a suave tone of apology. "I told him*  
*tutto, l'ultima volta che siamo andate insieme alla chiesa*  
*everything, the last time that we went together to the convent*  
*del convento: e, se vi ricordate, quella mattina, io andava*  
*church: and, if you remember, that morning, I kept*  
*mettendo mano ora a una cosa, ora a un'altra, per in-*  
*putting a hand now to one thing and then to another, in order*  
*dugiare, tanto che passasse altra gente del paese avviata*  
*to wait until other people from the locality should pass*  
*a quella volta, e far la strada in compagnia con loro;*  
*in that direction, and to make the road in company with them;*



**perchè, doppio quell'incontro, le strade mi facevan tanta paura . . .»**  
*because, after that encounter, the roads frightened me so much.*"

**Al nome riverito del padre Cristoforo, lo sdegno d'Agnese si raddolcì. «Hai fatto bene,» disse. «Ma perchè non raccontar tutto anche a tua madre?»**  
*At the revered name of Father Cristoforo, Agnese's irritation softened. "You did well," she said. "But why not tell everything also to your mother?"*

## NOTES

<sup>1</sup> **Parla**, Second Person Singular, the mother speaking; **parlate**, Second Person Plural, the bridegroom.

<sup>2</sup> "Holy Mother of God" is more usual in English.

§ 3. *The Subjunctive Mood—To Avoid Using the Italian Subjunctive—The Italian Subjunctive and its Uses—Conjunctions followed by Subjunctive: List—I Promessi Sposi 18*

As the Subjunctive Mood has almost disappeared from modern English, the use of this Mood, which strongly survives in the Latin languages, including Italian, is often a bugbear to English-speaking learners. They may take comfort from one fact: *it can be avoided when speaking or writing Italian.* But there is one equally important fact which should be read with the first: *good Italian speakers often use it in speech, and it is constantly used in both Italian prose and verse.*

All learners should be able to *recognize* an Italian Subjunctive form and its approximate meaning. For this reason those parts of the general treatment of verbs in Lessons V and VI should be revised. Only those learners who wish to have a closer knowledge of the uses of the Subjunctive need study what is given below. First come those who wish to avoid the Subjunctive.

**I. TO AVOID USING THE ITALIAN SUBJUNCTIVE:** Turn your statements so that some other form is possible. This may mean a complete paraphrase of what you intend to say. Thus:

**Say: È inutile dire quello.** It's useless to say that.

**Instead of: È inutile che Lei dica quello.** It's useless for you to say (that you say) that.

Or:

**La segretaria che io cerco deve sapere l'italiano.** The secretary I'm looking for must know Italian.

**Instead of: Io cerco una segretaria che sappia l'italiano.**

It will be seen that the Infinitive is a useful form for such paraphrases. But the Italian Gerund can also often be used:

(Lei) avendo fatto } **così, sono contento.**  
 facendo }

**Instead of: Sono contento che Lei abbia fatto così**  
*to express: I'm glad that you have done that.*

Those who wish to avoid using the Subjunctive by such ingenuity should be warned that the paraphrase can seldom express the exact meaning or delicacy of the Italian Subjunctive. But, for practical purposes, it should work well enough. You must regard the method as a makeshift. The alternative is to take the Italian Subjunctive more seriously and master the principles and rules which govern its correct use.

## II. THE SUBJUNCTIVE AND ITS USES:

**Definition:** The Italian Subjunctive is the mood of—

DOUBT

UNCERTAINTY

FEELING

WILL, WISH, or DESIRE

It expresses something which is rarely a hard fact.

The straightforward simple sentence of affirmation, negation, or interrogation—by far the most useful kind of sentence for everyday use—is in the Indicative Mood. Thus:

(1) The sun shines by day and the moon by night.

John always keeps his promise.

William is a very bad boy.

He did not arrive in time.

Are you going to the opera this evening?

But a sentence can consist of an affirmation, a negation, or an interrogation followed by another sentence which qualifies it in some way. Thus:

- (2) I'm keeping you a place, so that you may be near me.  
 I wish that he were as smart as his sister.  
 If I had his wealth, I should pay the money.  
 I won't come, unless you ask me.

You will see that these statements consist of affirmations, of which each one has another statement to qualify it. *Doubt* of some sort is raised by the two statements read together.

As far as possible, in writing and speaking, you should use sentences such as those given under (1), because when in Italian you use sentences such as those under (2) you are probably committed to the Subjunctive, the Mood of doubt, etc. Here, your main or principle Verb is followed by one in some way dependent on it.

When you understand this, you may begin to learn some principles which govern the use of the Subjunctive in Italian.

The Subjunctive is used:

I. After those ideas expressed in the definition given above: They include *opinion, necessity, hope, fear, surprise, wonder, command, consent*. Thus:

- Credo che Lei non possa farlo.** I think you can't do it.  
**Credo che Lei non venga.** I think you won't come.  
**Voglio che Lei sia buono.** I wish you to be good.  
**Desidero che Lei venga con me.** I want you to come with me.  
**Siamo contenti che Loro siano arrivati.** We're glad you've arrived.  
**Permetta che io lodi suo fratello.** Allow me to praise your brother.  
**Dubito che egli abbia parlato l'italiano.** I doubt whether he has spoken Italian.  
**È possibile che sia contento.** It's possible that he may be pleased, content.  
**È inutile che mi dica così.** It's useless to tell me so.

When the main verb is in either the past or conditional, the verb in the Subjunctive is in the Past or Pluperfect Subjunctive:

- Credei che loro fossero partiti ieri.** I believed that they left yesterday.  
**Vorrei che loro venissero oggi.** I wished them to come to-day.  
**Pensai che Lei avesse dimenticato il mio nome.** I thought (that) you had forgotten my name.

A main verb in the Perfect Tense is followed by one in the Present or Past Subjunctive, according to the meaning or intention:

- Egli ha detto che Lei venga.** He said that you would come (*meaning NOW*).  
**Loro hanno detto che Lei venisse.** They said that you would come (*THEN*).

The Subjunctive is used:

II. After the Conjunction **SE**, *if*, when it expresses a condition that is merely imagined or impossible to realize. Thus:

- Se suo fratello agisse sempre così, io sarei contento.** If your brother would always act thus, I'd be glad.  
**Se fosse un uomo ricco, avrebbe pagato.** If he were a rich man, he'd have paid.  
**Se avessi il danaro, ve lo darei.** If I had the money, I'd give it to you.

**SE** translates the English *if I were, if I had been*, etc. and then **se** is followed by the Subjunctive:

- se io fossi**, if I were  
**se loro fossero**, if they were  
**se io fossi stato**, if I had been  
**se noi fossimo stati**, if we had been, etc.



*Note:* when the condition is an accepted fact, or merely formal, then **se** is followed by the Indicative:

**Se Lei ha delle forti ragioni, verrà.** If you have any strong reasons, you'll come.

**Se Lei studierà bene, le farò un regalo.** If you study well, I'll give you a present.

**Se lo farà, Lei sarà punito.** If you did it, you'll be punished.

The Subjunctive is used:

III. (1) After a superlative or a negative expression and certain words listed below:

(1) **È la più bella donna che io abbia mai vista.** She's the most beautiful woman I have ever seen.

**Non c'è nessuno in questa università che possa leggerlo.** There's nobody in this university who can read it.

(2) after—

<b>chiunque</b> , whoever	<b>qualunque</b> , whatever
<b>il solo che</b> , the only one who	<b>il primo che</b> , the first who
<b>l'ultimo che</b> , the last that	

The above is a summary of the principal and commonest uses of the Subjunctive. The remainder may be dealt with briefly. The Subjunctive is used:

(1) To form the polite and other Imperatives, see page 172 *et seq.*

(2) In certain Indirect questions.

(3) After—

(i) Impersonal Verbs, see page 267.

(ii) After Certain Conjunctions, see pages 116–117.

(iii) Indirect questions in the past tense.

(iv) For polite imperative: always Present Subjunctive Third Person Singular and Plural.

Of these, you already know about (iv)—for which see pages 171–173 *et seq.*

As regards (i), it is only among the Miscellaneous Impersonal Verbs listed on page 172 that there are verbs which *may* take the Subjunctive to follow. But even this can be avoided, as you will see. For when a verb following an Impersonal Verb gives the sense clearly you must use the Infinitive. Thus:

**Le bisogna comprare un biglietto alla stazione.**

It is necessary for you to } buy a ticket at the station.  
You must

But when the impersonal **bisogna** is used and it does not indicate the person precisely, when it is necessary to do so, the Subjunctive will clarify:

**Bisogna che ella esca.** She must go out.

—for, it is obvious that, if you say or write **bisogna uscire**, this means *It is necessary to go out* without regard to person.

Similarly:

**Basta che loro parlino.** It is enough for them to speak.

**Basta parlare.** It's enough to speak.

In speech, because of the situation and the context, it will seldom be necessary to use the Subjunctive. Thus, in general, you may safely use the Infinitive after those Impersonal Verbs which are followed by another verb.

As regards (ii) it is when a conjunction or a conjunctive phrase (see pages 116–117) implies a condition precedent that the Subjunctive follows it. Here is a list of such Conjunctions:

#### CONJUNCTIONS FOLLOWED BY THE SUBJUNCTIVE:

<b>AFFINCHÈ</b> , in order that	<b>DATO CHE</b> , given, granted
<b>POSTO CHE</b> , supposing that	that
<b>A MENO CHE (NON)</b> , unless	<b>QUALUNQUE</b> , whatever
<b>PRIMA CHE</b> , before	<b>QUANTUNQUE</b> , although
<b>BENCHÈ</b> , although	<b>DOVUNQUE</b> , whenever
<b>PURCHÈ</b> , provided that	<b>SE</b> , if (see page 285)

NON OSTANTE CHE, not- SOLO CHE, unless, except  
withstanding that POICHÈ, since †  
SEBBENE, although SUPPOSTO CHE, supposing  
SENZA CHE, without that  
PER QUANTO, however \*

\* Before an Adjective.

† Indicating cause.

Thus:

Dobbiamo andare a vedere il mio cugino prima che faccia così. We must go and see my cousin before he acts so (does so).

Per quanto povero Lei sia. However poor you may be. Non compro senza che io abbia prima veduto. I don't buy without first having seen.

Non si può dire che sia primavera prima che vengano le rondini. One can't say it's spring before the swallows come.

Verrò a meno che non sia possibile. I'll come unless it's not possible.

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## I PROMESSI SPOSI

Lucia aveva avute due buoni ragioni: l'una, di non contristare nè spaventare la buona donna, per cosa alla quale essa non avrebbe potuto trovar rimedio; l'altra, di non metter a rischio di viaggiar per molte bocche una storia che voleva essere gelosamente sepolta: tanto più che Lucia sperava che le sue nozze avrebber troncata, sul cominciare, quell'abbominata persecuzione. Di queste due ragioni però, non allegò che la prima. *theless, she put forward only the first.*

«E a voi,» disse poi, rivolgendosi a Renzo, con quella «And you,» she said then, turning to Renzo, in that voce che vuol far riconoscere a un amico che ha avuto torto: «e a voi doveva io parlar di questo? Pur troppo lo wrong, «and to you ought I to have spoken of this? Anyhow you sapete ora!» know (it) now!"

«E che t'ha detto il padre?» domandò Agnese.

«And what did the Father say to you?» asked Agnese.

«M'ha detto che cercassi d'affrettar le nozze il più che

«He told me that I should try to hasten the wedding as much as potessi, e intanto stessi rinchiusa; che pregassi bene il I could, and meanwhile that I should stay closed up (indoors); that Signore; e che sperava che colui, non vedendomi, non I pray well to the Lord; and that he hoped that man, not seeing me, si curerebbe più di me. E fu allora che mi sforzai,» would not care more about me. And it was now that I forced myself,» she went on, turning again to Renzo, without raising però gli occhi in viso, e arrossendo tutta, «fu allora che however her eyes to his face, and all blushing, «it was now feci la sfacciata, e che vi pregai io che procuraste di far that I acted brazenly, and I begged you to try to make presto, e di concludere prima del tempo che s'era stabilito. haste, and get it concluded before the time that had been set. Chi sa cosa avete pensato di me! Ma io faceva per bene, Who knows what you have thought of me! I was doing it for well ed ero stata consigliata, e tenevo per certo . . . e questa (the best), and I had been advised, and held for certain . . . and this mattina, ero tanto lontana da pensare . . . » morning, was far from thinking . . . »

Qui le parole furon troncate da un violento scoppio di Here the words were cut short by a violent fit of pianto. weeping.

«Ah birbone! ah dannato! ah assassino!» gridava Renzo,

«Ah (the) villain! Ah the damned (villain)! Ah the assassin!"



correndo innanzi e indietro per la stanza, e stringendo di Renzo was shouting, running up and down the room, and pressing tanto in tanto il manico del suo coltello.

from time to time the handle of his knife (dagger).

«Oh che imbroglio, per amor di Dio,» esclamava Agnese.

"Oh what a muddle, for love of God," exclaimed Agnese.

Il giovine si fermò d'improvviso davanti a Lucia che The young man stopped suddenly in front of Lucia who piangeva; la guardò con un atto di tenerezza mesta e was weeping; looked at her with an attitude of sad tenderness and rabbiosa, e disse: «questa è la ultima che fa quell'assas-

sino.»

will do."

§ 4. Interjections and Exclamations—Exclamations Which Are Mere Sounds—Exclamations Which Are Short Words—Other Exclamatory Expressions—Stationery: Books and Periodicals—I Promessi Sposi 19

Interjections (that is, exclamations) are words or sounds that can be regarded as necessary and common parts of everyday speech. Thus: *hello! alas! help! oh! ah!* They usually express surprise, grief, wonderment, disdain, desire, a wish, or some other sentiment. It will be appreciated that such exclamations can be very useful to the learner of a foreign language, and it is not difficult to acquire a vocabulary of them in Italian which will meet most requirements of everyday life. For purposes of learning, they may be conveniently classified as follows:

I. EXCLAMATIONS WHICH ARE MERE SOUNDS

**ah! eh! ih! oh! uh! ahi! ehi! ohi! uhi!**

**ah!** = surprise, interest grief

**eh!** = surprise, a query or doubt

**ih!** = pained surprise (not much used)

**oh!** = our *oh!*

**uh!** = fear

**ahi!** = surprise or pain

**ehi!** Hello!

**ohe, ohi!** Hello there!

**uhi!** How unpleasant!

II. EXCLAMATIONS WHICH ARE SHORT WORDS

**ahimè** } Alas! How terrible! Awful!  
**ohimè** }

**aiuto!** Help!

**animo!** Courage! Cheer up!

**benone!** Well done! Fine! Excellent!

**bravo!** Bravo! Well done! Well played! Well sung!

**deh!** Really? (a surprised oh!)

**guai!** Woe! What a tragedy!

**magari!** Certainly!

**mah!** (expresses doubt)

**oh bella!** Well, really?

**oibò!** Fie! How disgusting!

**orsù!** Well, then! Come, now!

**olà!** Look out!

**peccato!** What a pity!

**piano!** Gently! Go easy!

**piano, piano!** Very gently, now! Softly!

**povero me!** Unhappy me!

**pst!** Hush!

**su!** Up! Get up!

**vergogna!** Shame!

**via!** Away! Get out!

**viva!** Long live! (expresses joy)

**zitto!** Silence! Shut up!

These exclamations are usually invariable, except those formed with an adjective. Thus: **povero!** Poor man! **Povera!** Poor woman! And: **povero me! povera me! poveri loro!** etc. **zitto! zitta!** hush, be quiet! in accordance with the gender of the person addressed.

## III. OTHER EXCLAMATORY EXPRESSIONS

**ECCO**, *here is*, and its compounds with pronouns:

**eccomi!** Here I am!

**eccolo!** Here he is! Here it (*m.*) is!

**eccola!** Here she is! Here it (*f.*) is!

**eccoci!** Here we are!

**eccone!** Here are some!

**eccoli!** Here they (*m.*) are!

**eccole!** Here they (*f.*) are!

The word **ecco** has in it the sense of *Look! Behold!*

**CHE**, *what*, can be used with nouns or adjectives to form exclamatory phrases, or by itself:

**Che! Che?** What! How so?

**che vergogna!** What a shame!

**che povero!** What a poor man!

**che ragazza!** What a girl!

**che uomo!** What a man!

What is given above will cover most requirements, but there are many essentially Italian expressions in everyday use for which there is not even approximate equivalent. For example: **Per Bacco!** *By Bacchus!* or **Corpo di Bacco!** *Body of Bacchus!* Of course, we should not say this literal equivalent. **Bacco**, *Bacchus*, was the old Roman god of wine, and his name survives to this day in these hearty exclamations, which can be used in all sorts of ways to express pleasure, surprise, contempt, and other feelings in accordance with the context. **Bacco** is mentioned merely by way of example. Many more of these popular (and often vulgar) exclamations can be learnt by experience, the only way, for few of them are to be found in reference books.

You will have noticed that in **I Promessi Sposi** interjections and exclamations occur fairly frequently. It will serve a double purpose—general revision and special—if you look back through some of the reading matter and see what exclamations are used and how they are used. In general, their use can be learnt only by experience: by listening to speech and by reading.

*Stationery: Books and Periodicals*

**la cartoleria**, stationer's shop

**la cartolina postale**, post-card

**la cartolina illustrata**, picture post-card

**le buste**, envelopes

**la carta da scrivere**, writing-paper

**la penna stilografica**, fountain pen

**la matita**, pencil

**la matita automatica**, propelling pencil

**la gomma**, rubber, eraser

**le mine**, leads (refills)

**la etichetta**, label

**le etichette di bagaglio**, baggage labels

**la carta topografica**, map

**una carta della città**, map of the city

**il cartolaio**, stationer

**la bottiglia d'inchiostro**, bottle of ink

**una guida della città**, a guide (book) to the city

**un dizionario**, a dictionary

**il libro**, book

**un libraio**, a bookseller

**una libreria**, bookshop

**un romanzo**, novel

**un romanzo di**, a novel by . . .

**una carta della regione**, a map of the district

**il giornale**, newspaper

**la rivista**, review

**il taccuino**, notebook

**un'agenda**, pocket diary

**la funicella**, string

**la carta assorbente**, blotting-paper

**Dove si trova una cartoleria?** Where is there a stationer's?

**Vorrei delle cartoline illustrate.** I want some picture post-cards.

**Ha un dizionario italiano-inglese?** Have you an Italian-English dictionary?

**Ha giornali inglesi?** Have you any English newspapers?

**Ho bisogno di carta per macchina da scrivere. Una risma.** I want some typing paper. A ream (500 sheets).

**Non troppo sottile e di buona qualità.** Not too thin and of good quality.

**Può riempire questa penna stilografica?** Can you fill this fountain pen?

**Desidero un romanzo in italiano, non troppo difficile a leggere.** I'd like a novel in Italian, not too difficult to read.



**Ha il più recente libro di . . . ?** Have you the latest book by . . . ?

**Ha libri inglesi?** Have you English books?

**Desidero una guida tascabile di Firenze, con piante.** I want a pocket guide to Florence, with plans.

**Questo è troppo grande, troppo caro.** This one is too big, too dear.

**Non ha una guida più piccola?** Haven't you a smaller guide?

**Ha riviste inglese od americane?** Have you any English or American magazines?

*Note:* From now onwards the translation of Reading Matter will be given separately from the text and not interlinearly as hitherto. You should now by this time have a good idea of the "run" of Italian prose, and not require such close help as is provided by interlinear translation. The translations given from now onwards will still be almost literal, though sometimes a little freer than up to now. Proceed as directed on pages 158-159.

## 19

## I PROMESSI SPOSI

«Ah! No, Renzo, per amor del cielo!» gridò Lucia. «No, no, per amor del cielo! Il Signore c'è anche per i poveri; e come volete che ci aiuti, se facciam del male?»

«No, no per amor del cielo!» ripeteva Agnese.

«Renzo,» disse Lucia, con un'aria di speranza e di risoluzione più tranquilla: «voi avete un mestiere, e io so lavorare: andiamo tanto lontano, che colui non senta più parlar di noi.»

«Ah Lucia, e poi? Non siamo ancora marito e moglie! Il curato vorrà farci la fede di stato libero? Un uomo come quello? Se fossimo maritati, oh allora . . .!»

Lucia rimise a piangere: e tutt'e tre rimasero in silenzio, e in un abbattimento che faceva un tristo contrapposto alla pompa festiva de' loro abiti.

«Sentite, figliuoli; date retta a me,» disse, dopo qualche momento, Agnese. «Io son venuta al mondo prima di voi; e il mondo lo conosco un poco. Non bisogna poi spaventarsi tanto:

il diavolo non è brutto quanto si dipinge. A noi poverelli le matasse paion più imbrogiate, perchè non sappiamo trovarne il bandolo; ma alle volte un parere, una parolina d'un uomo che abbia studiato . . . so ben io quel che voglio dire. Fate a mio modo, Renzo; andate a Lecco; cercate del dottor Azzeccagarbugli, raccontategli . . . Ma non lo chiamate così, per amor del cielo: è un soprannome. Bisogna dire il signor dottor . . . Come si chiama, ora? Oh to'! non lo so il nome vero: lo chiaman tutti a quel modo. Basta, cercate di quel dottore alto, asciutto, pelato, col naso rosso, e una voglia di lampone sulla guancia.

*TRANSLATION:* "Ah! No, Renzo, for heaven's sake!" cried Lucia. "No, no, for heaven's sake! The Lord is also for the poor; and how do you wish (expect) him to help us, if we do evil?"

"No, no, for heaven's sake!" repeated Agnese.

"Renzo," said Lucia, with a more tranquil air of hope and resolution, "you have your trade, and I can work: let's go so far (from here) that that fellow will not any more hear tell of us."

"Ah, Lucia, and then? We aren't yet husband and wife! Will the priest wish to vouch for us our unmarried state?<sup>1</sup> A man like that? If (only) we were married, well then . . .!"

Lucia began weeping again; and all three fell back into silence, in a (state of) depression which made a sad contrast to the festive pomp of their clothes.

"Listen, children; pay attention to me," (Agnese) said after some moments. "I came into the world before you; and I know the world a little. There's no need then to get so frightened: the devil's not so ugly as he's painted. To us poor folk the tangles appear more mixed, because we don't know how to find the end of the skein (of wool); but at times an opinion, a little word (talk) from a man who has studied . . . I know well what I mean. Do in my way, Renzo;<sup>2</sup> go to Lecco; find Doctor Hit-Trouble, tell it (all) to him . . . But don't call him that, for heaven's sake: it's a nickname. You must say Doctor . . . What's his name, now? Oh, dear! I don't know his real name; everybody calls him that. However, seek out that doctor (who is) tall, thin, bald, with a red nose, and a mole of raspberry<sup>3</sup> on his cheek.

## NOTES

<sup>1</sup> put up our banns.

<sup>2</sup> Do as I say, Renzo.

<sup>3</sup> a mole like a raspberry.

§ 5. *Taking Stock—Revision—Keeping Notebooks—Idioms:*  
*List of Examples—I Promessi Sposi 20*

At this point it may be useful to pause and take stock of what has been achieved so far. You have covered the essentials of Italian grammar and, in the reading, you have seen how it works. You should also have acquired a useful vocabulary of words and phrases. In fact, you are already equipped to deal with straightforward Italian.

From now onwards your task will be to fill in gaps and to expand your knowledge. But meanwhile you should glance backwards, beginning at Lesson I, and note down everything of which you are doubtful. Keep a notebook in which difficulties are jotted down, and another for all new words and phrases. Such notebooks save much time in revision.

**IDIOMS:** For definition see page 212. It has been said that Italian is not a difficult language to speak in a grammatically correct manner, but that it is difficult to speak it *idiomatically*. In speaking with Italians the learner finds that, especially in familiar conversation, they tend to use many phrases and turns of phrase which cannot be translated literally. Here is a simple example: we say *That may be* or *It might be so* or simple *Maybe* or *Maybe so*. An Italian would say for any of these: **Può darsi**, literally *It can give itself*. The number of such idiomatic phrases is almost infinite; each city, town, and locality always has some of its own. Here it is possible to give only some examples of idioms. Others will be found on pages 213-214 and in the Reading Matter. But what follows will indicate the nature of these useful phrases, all of which are best learnt by experience rather than from lists or dictionaries.

**IDIOMS: LIST OF EXAMPLES**

What is it about? **Di che si tratta?**  
 My teeth ache. **Mi dolgono i denti.**  
 He makes no fuss about it. **Non se ne fa caso.**  
 From day to day. **Di giorno in giorno.**  
 How old is he? **Quanti anni ha?**  
 Agreed! **Siamo intesi. Convenuto!**

He gets angry for nothing. **Va in collera per nulla.**  
 It won't do. **Così non va.**  
 How are you? **Come sta Lei?**  
 Pretty well, thanks. **Non c'è male, grazie.**  
 I'm astonished at it. **Ne sono stupito.**  
 What use is it? **A che serve?**  
 I'm fully aware of it. **Lo so benissimo.**  
 When will you be back? **Quando sarà Lei di ritorno?**  
 It must be so. **Bisogna essere così.**  
 I'll be with you at once. **Sono subito da Lei.**  
 He was beside himself with rage. **Era fuor(i) di sé dalla rabbia.**  
 Not a bit. **Punto punto.**  
 She has the blues. **Ella ha i nervi.**  
 Don't breathe a word! **Acqua in bocca!**  
 He speaks broken Italian. **Parla un cattivo italiano.**  
 In plain (civilian) clothes. **Vestito da borghese.**  
 For all that. **Con tutto ciò.**  
 And so on. **E così di seguito.**  
 A friend of mine. **Un amico mio.**  
 The fun of it is . . . **La cosa buffa è . . .**  
 I feel giddy. **Mi gira la testa.**

The above are fairly simple idioms, worth learning because they help in conversation. Others will be met as the Course proceeds.

**20**

**I PROMESSI SPOSI**

«Lo conosco di vista,» disse Renzo.

«Bene,» continuò Agnese: «quello è una cima d'uomo! Ho visto io più d'uno ch'era più impiccato che un pulcin nella stoppa, e non sapeva dove batter la testa, e, dopo essere stato un'ora a quattr'occhi col dottor Azzecca-garbugli (badate bene di non chiamarlo così), l'ho visto, dico, ridersene. Pigliate quei quattro capponi, poveretti! a cui dovevo tirare il collo, per il banchetto di domenica, e portateglieli; perchè non bisogna mai andar con le mani vote da que' signori. Raccontategli tutto l'accaduto; e vedrete che vi dirà, su due piedi, di quelle cose che a noi non verrebbero in testa, a pensarci un anno.»



Renzo abbracciò molto volentieri questo parere; Lucia l'approvò; e Agnese, superba d'averlo dato, levò, a una a una, le povere bestie dalla stia, riunì le loro otto gambe, come se facesse un mazzetto di fiori, le avvolse e le strinse con un spago, e le consegnò in mano a Renzo; il quale, date e ricevute parole di speranza, uscì dalla parte dell'orto, per non esser veduto da' ragazzi, che gli correbber dietro, gridando: lo sposo! lo sposo! Così attraversando i campi o, come dicono colà, i luoghi, se n'andò per viottole, fremendo, ripensando alla sua disgrazia, e ruminando il discorso da fare al dottor Azzecca-garbugli. Lascio poi pensare al lettore, come dovessero stare in viaggio quelle povere bestie, così legate e tenute per le zampe, a capo all'in giù, nella mano d'un uomo il quale, agitato da tante passioni, accompagnava col gesto i pensieri che gli passavan a tumulto per la mente. Ora stendeva il braccio per collera, ora l'alzava per disperazione, ora lo dibateva in aria, come per minaccia . . .

TRANSLATION: "I know him by sight," said Renzo.

"Good," continued Agnese: "that's a tip-top man!"<sup>1</sup> I (myself) have seen more than one who was more embarrassed than a chicken in (the) oakum, and didn't know where to beat their head,<sup>2</sup> and, after being an hour in private<sup>3</sup> with Doctor Hit-Trouble (take good care not to call him that), I've seen (them), I say, laughing about it. Take those four capons, poor little things! I was going to wring their necks for Sunday's feast, and take them to him; because you must never go with empty hands to those gentlemen. Tell him all that's happened; and you'll see that he'll tell you, squarely,<sup>4</sup> (of) such things that would not come into our heads, thinking of it (for) a year.

Renzo very willingly accepted (embraced) this counsel; Lucia approved of it; and Agnese, proud of having given it, lifted, one by one, the poor creatures from the coop, put together their eight legs, as if she was making a little bunch of flowers, wound round and tightened (tied) them with a (piece of) string, and delivered them to Renzo's hand; who, having given and received words of hope, went out by the way of the kitchen-garden, so as not to be seen by the children, who would run after him shouting: "the bridegroom! the bridegroom!" So crossing the fields or, as they call them there, the "places", he went off by by-paths, raging, thinking over his misfortune, and turning over the speech he would make to Doctor Hit-Trouble. I leave then the reader to think how they must have travelled those poor chickens (beasts) thus tied and held by their claws, head(s) downwards, in the hands of a man who, agitated (excited) by so many passions (emotions), accompanied with gesture(s) the thoughts which were passing in (a)

tumult through his mind. Now he held out his arm in anger, now he raised it in desperation, now he brandished it in the air, as if in (like) a threat.

## NOTES

<sup>1</sup> un cima d'uomo, a top of (a) man = a tip-top man.

<sup>2</sup> battere la testa, to beat one's head = which way to turn.

<sup>3</sup> a quattr'occhi, with four eyes (together) = in private (or, tête-à-tête).

<sup>4</sup> su due piedi, on two feet = squarely, frankly.

Note: All these four are idioms.

## LESSON IX

§ 1. *Word Formation: by Prefixes, Suffixes, and by Putting Words Together—List of Common Prefixes with Examples—Tobacco and Cigarettes—MACCHIAVELLI: Il Principe 1, with Notes and Translation*

THE whole of this Lesson is devoted to word formation. In Italian this is achieved:

(1) By Prefixes—a prefix is a word-element placed at the beginning of a word to make it into another word. This happens in English when we place the element *counter* before *act* to make *counteract*.

(2) By Suffixes—which, similarly, are word-elements placed at the end of a word to make it into another. We have them in English: *farm, farmer; tour, tourist; ignore, ignorance; and so forth.*

(3) By putting two words together to make a third. We do this in English also. For example: *station* and *master* make *stationmaster*, often written *station master* or *station-master*, but always a compound of two elements, however it is written. (There are differences between British and American spelling.)

As the English language in general is partly derived from Latin, which might be described as “old Italian”, there are innumerable parallels in the two languages. This is often a guide to the English-speaking learner of Italian, and it is to help him that the subject of word formation in Italian is treated here.

Let us begin with the Prefixes which are constantly being met in Italian.

Turn back to Verbs, regular and irregular, and you will see that, allowing for the three verbal endings **-are**, **-ere**, and **-ere**, there are not only Italian verbs which closely resemble their

English equivalents—**rispondere**, to respond, reply; **affiggere**, to afflict—but these and many other verbs have prefixes which correspond almost exactly to our English ones. Thus we have **corrispondere**, to correspond, and **infliggere**, to inflict. The warning must be given that sometimes the Italian prefix does not give the verb quite the same meaning that we would immediately expect. For example, **prendere** means to take, but **rapprendere** means to congeal. In the List of Prefixes which follows, the usual indication of each one is given, and this covers many of the words in which it is used.

### LIST OF COMMON PREFIXES WITH EXAMPLES

a	= to, as in <b>accorrere</b> , to run to, and <b>affondare</b> , to sink, from <b>fondo</b> , bottom. (Note that the f of <b>fondo</b> is doubled.) <b>affondare</b> means to send to the bottom. <b>forca</b> = wooden hay-fork, pole, and gallows. Hence <b>afforcare</b> , to hang.
a	= without, as in English <i>amoral, apolitical</i> : <b>apolítico, apolitical</b> .
ante } anti }	= before. <b>anteguerra</b> , pre-war <b>antidiluviano</b> , antediluvian
anti-	= usually against. <b>antipapa</b> , against the pope <b>anticristiano</b> , anti-Christian
arci-	= our arch in archbishop. <b>vescovo</b> , bishop; <b>arcivescovo</b> , archbishop <b>arciprete</b> , archpriest, a dignitary in some Italian cathedrals <b>fallito</b> , bankrupt; <b>arcifallito</b> , utterly bankrupt <b>arcibeato</b> , supremely happy <b>arciduca</b> , archduke
con- (com- before p, b, m)	} = with, between.



**dividere**, to divide; **condividere**, to divide between, among

**piangere**, to weep; **compiangere**, to pity, to regret

Before **r** and **l**, **con** = **cor**, **col**. Thus:

**lato**, side; **collaterale**, collateral

**regione**, region; **corregionale**, one from the same "region", district

**correligionario**, co-religionist

**contro-**  
**contra-** } = *against*.

**segno**, sign; **contrassegno**, countersign

**senso**, sense; **controsenso**, nonsense

**stimolante**, stimulant; **controstimolante**, sedative

The list of these words is a long one, but remember that **contr-** (**-o** or **-a**) nearly always means *against*, *opposite to*.

**de-**  
**di-** } = *away from*, *arising from*.

**porre**, to put; **deporre**, to depose, lay down, give evidence

**vincolo**, bond; **divincolarsi**, to free oneself (from bonds)

**de** often equals our **de**:

**crescere**, to grow; **decrescere**, decrease

**grado**, grade, rank; **degradare**, to degrade

Again, the list of these words is a long one. But remember that **de-** usually indicates something *from*, *away from*, often something completely negative.

**extra-**  
**estra-**  
**stra-** } = *above*, *outside of*.

**legale**, legal; **extralegale**, extra-legal

**la dote**, dowery; **dotale**, of a dowery;

**stradotale** = **estradotale**, married woman's own property

**fra-**  
**tra-** } = *between*, *among*.

**porre**, to put; **frapporre**, to interpose

**correre**, to run; **tracorrere**, to outrun

**lucere**, to shine; **tralucere**, to shine through

**mischiare**, to mix; **frammischiare**, to mix up

**in-**  
**im-** } = our *in-* and also intensification of an action.

**cero**, wax; **incerare**, to wax

**chiudere**, to shut; **inchiudere**, to shut in

**in-** = *in-*, *un-* as negative.

**fedele**, faithful; **infedele**, unfaithful

**condotta**, conduct, behavior; **incondotta**, misbehavior

**mis-** a negative like English *mis-*.

**fatto**, fact, action; **misfatto**, misdeed

**pre-** = English *pre-*, usually with the idea of *before*.

**correre**, to run; **precorrere**, to anticipate

**precipitare**, to rush, precipitate; **pre-**

**conoscere**, to know beforehand

**preavviso**, notice beforehand

**re-**  
**ri-** } = a repeated action; or an action in response to another; or the beginning of a new situation. Often corresponds to English *re-*.

**cantare**, to sing; **ricantare**, to sing again, afresh

**conoscere**, to know; **riconoscere**, to recognize

**s-** = the contrary; an important prefix.

**caricare**, to load, charge; **scaricare**, to unload, discharge

Also indicates intensity of action.

**pettegolo**, gossiping, gossipy; **spettegolare**, to gossip (constantly)

**sopra-** = *above*, *upon*, *beyond*, *super-*.

**abbondante**, abundant; **sopra-abbondante**, superabundant

	<b>sopraddetto</b> , aforesaid
	<b>sopracorrente</b> , upstream
	<b>soprascarpa</b> , overshoe
<b>sotto-</b>	= <i>under, below.</i>
	<b>sottobibliotecario</b> , under-librarian
	<b>porre</b> , to put; <b>sottoporre</b> , to put under, to subject
	<b>sottoscrivere</b> , to subscribe
	In many words it is exactly equivalent to Eng. <i>sub-</i> . But <b>sub-</b> also appears in Italian:
	<b>affitto</b> , lease; <b>subaffitto</b> , sub-lease
<b>trans-</b>	} = Eng. <i>trans.</i>
<b>tras-</b>	
	<b>continente</b> , continent; <b>transcontinentale</b> , transcontinental
	<b>trasbordo</b> , transshipment
	<b>trascrivere</b> , to transcribe
	<b>portare</b> , to carry; <b>trasportare</b> , to transport

*Note:* In most of the examples given above the forms and meanings are easily recognizable. The frequently recurring Italian prefixes **e-** and **es-** are not included in the list, because although they often mean *out of, from*, as in **evadere**, *to go out of, escape from*, or **espellere**, *to expel, drive out* (English and Italian prefixes derived from Latin *ex*) there are too many Italian words beginning with **e-** or **es-** for derivation only to be a safe guide. This is unfortunately, for the learner, also true of some of the other prefixes, but to a much lesser degree. One has to learn many words with prefixes as vocabulary.

#### *Tobacco and Cigarettes*

<b>la tabaccheria</b> , tobacconist	<b>il tabacco</b> virginia, virginia
<b>il pacchetto</b> , packet	tobacco
<b>la sigaretta</b> } cigarette(s)	<b>il sigaro</b> } cigar(s)
<b>le sigarette</b> }	<b>i sigari</b> }
<b>il pacchetto di sigarette</b> , packet of cigarettes	<b>la pipa</b> , pipe
	<b>la borsa</b> , pouch

<b>l'accendisigaro</b> , lighter	<b>il sigaro avana</b> , Havana
<b>un pacchetto di tabacco</b> , packet of tobacco	cigar
<b>il bocchino</b> , holder	<b>più grande</b> , bigger
<b>i cerini</b> , matches	<b>più piccolo</b> , smaller
<b>la scatola</b> , box	<b>il nettapipe</b> , pipe cleaner
<b>il portacenere</b> , ash-tray	<b>il tabacco da pipa</b> , pipe tobacco
<b>la vetrina</b> , window	<b>lo stoppino</b> , wick
<b>le cartine</b> , cigarette papers	<b>la capsula di benzina</b> , lighter fuel (capsule of)
<b>il portasigarette</b> , cigarette case	<b>il temperino</b> , pocket-knife
<b>il tabacco del paese</b> , home grown tobacco	

**Un pacchetto di sigarette, per favore.** A packet of cigarettes, please.

**Lei vuole tabacco biondo o nero?** Do you want light or dark tobacco?

**Vorrei un pacchetto di tabacco per la pipa.** I want a packet of pipe tobacco.

**Voglio tabacco inglese, americano.** I want English, American tobacco.

**Desidero un sigaro avana.** I want a Havana cigar.

**La marca mi è indifferente, ma ne voglio uno buono.** The brand does not matter, but I want a good one (cigar).

**Vorrei anche una scatola di cerini.** I'd like a box of matches also.

**Voglio provare le sigarette Macedonia.** I want to try Macedonia(n) cigarettes.

**Può darmi un poco di fuoco, per favore.** Could you give me a light, please?

**Queste sigarette sono troppo forti.** These cigarettes are too strong.

**Voglio qualche cosa non tanto forte.** I want something not so strong.

**Abbiamo anche tabacco da naso, se vuole.** We have some snuff also, if you wish.

**Grazie. Preferisco fumare il tabacco.** Thank you. I prefer to smoke tobacco.



## MACCHIAVELLI: IL PRINCIPE

Niccolò Machiavelli (1469-1527), Florentine statesman and writer, immortalized by his remarkable work *Il Principe*, *The Prince*, has given the English language the words *Macchiavellian* and *Macchiavellianism*, which we take to have sinister meanings. But Machiavelli, in *The Prince*, merely set out with great lucidity the political doctrines which he thought must be followed in order to maintain the power of the ruler and the State; he did this at a time of stress and difficulty. It is not safe to epitomize his doctrines, for he has to be read with his background and objects always in mind. But one may say, briefly, that he advocates expediency and cunning where these serve best, and force where it serves best. If one reads "ruler" or "statesman" or "head of state" for Prince, it is not difficult to appreciate why his doctrines have so greatly appealed to so many statesmen since his time. His style is simple and direct, the meaning rarely in doubt. The passage which follows is from a chapter of *Il Principe*.

1. *In che modo i principi debbono osservare la fede*

Quanto sia laudabile in un principe mantenere la fede,<sup>1</sup> vivere con integrità e non con astuzia, ciascuno lo intende. Nondimanco si vede per esperienza ne' nostri tempi, quelli principi aver fatto gran cose, che della fede hanno tenuto poco conto, e che hanno saputo con l'astuzia aggirare<sup>2</sup> i cervelli degli uomini, ed alla fine hanno superato quelli che si sono fondati in su la lealtà.

Dovete adunque sapere come sono due generazioni di combattere: l'una con le leggi, l'altra con la forza; quel primo (modo) è proprio del uomo, quel secondo delle bestie; ma perchè il primo spesse volte non basta, conviene ricorrere al secondo. Pertanto, ad un principe è necessario saper bene usare la bestia e l'uomo . . .<sup>3</sup>

Essendo adunque un principe necessitato sapere bene usare la bestia, debbe di quella pigliare<sup>4</sup> la volpe e il leone; perchè il leone non si difende da' lacci, la volpe non si difende da' lupi. Bisogna adunque essere volpe a conoscere i lacci, e leone a spigottire i lupi.

Coloro che stanno semplicemente in sul leone, non se ne

intendono. Non può pertanto un signore prudente, nè debbe, osservare la fede, quando tale osservanza gli torni contro, e che sono spente le cagioni che la facero promettere.

## NOTES

<sup>1</sup> *la fede*, faith, *here* good faith.

<sup>2</sup> *aggirare*, to move in a circle = to confound, deceive.

<sup>3</sup> *usare la bestia e l'uomo*, to use (the qualities of) the beast and (of) man.

<sup>4</sup> *pigliare*, to take (on) the qualities of.

## TRANSLATION:

*In What Way Princes Must Observe Good Faith*

*However laudable it may be in a prince to maintain good faith, to live with (by) integrity and not by cunning, everyone understands. Nevertheless it is seen by experience in our times, (that) those princes have done great things, who for good faith have held small esteem, and who have known (how) by trickery to confound men's brains (minds), and in the end have overcome those who have based themselves on loyalty (rectitude).*

*You must know then that there are two kinds of fighting: one with (the aid of) the laws, the other with force; that first (way) is proper to man, the second to the beasts; but because the first very often is not enough, it is expedient to (have) recourse to the second. On that account, for a prince it is necessary to know well (how) to use (the qualities of) beast and man . . .*

*A prince then being obliged to know well (how) to use the beast, he must from that take on (the qualities of) the fox and the lion; because the lion does not defend himself from snares, the fox does not defend itself from wolves. He must therefore be (a) fox to know snares, and lion to frighten (away) wolves.*

*Those who (take their) stand simply on the lion, do not understand this. In fact a prudent gentleman cannot, nor ought he to, keep faith when such observance may turn against him, and when the causes are extinguished which made him pledge (promise) it.*

§ 2. *Italian Suffixes: Augmentatives and Diminutives—General List of Suffixes: Nouns—Nations' and Cities' Inhabitants, Endings for—Wines: Word List—Italian Wines: di Piemonte; Toscana; Roma; Napoli and Sicilia—Il Principe 2*

There are many suffixes in Italian, and they are important because they enrich the language with innumerable words that



are not difficult to recognize if the basic or elemental word is known. Some of these suffixes can be classified in groups, of which augmentatives and diminutives are the most important. The others are best learnt from lists with examples.

I. NOUNS: (1) *Augmentatives*: these add to or intensify the original meaning as to *size, degree, or quality*. Thus:

- (a) **-one**—  
il libro, book; il librone, the big book
- (b) **-occio**—  
il frate, monk; il fratoccio, great 'ass of a monk'
- (c) **-ozzo**—  
la predica, sermon; il predicozzo, long-winded sermon

(a) merely increases. (b) and (c) increase, usually in a derogatory sense.

(2) *Diminutives*: indicate *smallness*, sometimes with a sense of endearment, sometimes of contempt or commiseration:

- (a) **-ino**—  
il ragazzo, boy; il ragazzino, the (dear) little boy  
la cesta, basket; il cestino, (nice) little basket  
il podere, farm; il poderino, little farm
- (b) **-etto**—  
il podere, farm; il poderetto, miserable little farm  
**-ello**—  
la cesta, basket; la cestella, small basket, hamper
- (c) **-accio**—  
il libro, book; il libraccio, horrid book  
**-accio + -one** = unpleasant + size. Thus—  
il libraccione, horrid great (big) book  
**-astro**—  
il poeta, poet; il poetastro, rotten poet  
**-uccio**—  
il libro, book; il libruccio, paltry little book  
**-ucolo**—  
il poeta, poet; il poetucolo, poor little poet

Two diminutives are often added to the same word:

il giovane, youth; il giovanotto, strong youth; il giovanottino, (fine strong) young fellow

Italian makes much use of augmentatives and diminutives, and it is interesting to take at random from the dictionary a basic word, say **il padre**, *father*, and list its derivatives:

il padrino, little friar, godfather  
il padrone, master, owner, landlord  
il padronaccio, disagreeable master, etc.  
il padroncino, little master  
il padroncione, important master, etc.  
la padronanza, ownership (see below, **-anza**)  
il padronato, large property, estate, business (see **-ato**)

*Adjectives*: padronale, belonging to the master; padronesco, patronizing

*Verb*: padroneggiare, to rule

The learner should make a point of being able to recognize the indications of all these suffixes, learning the derivatives and their meanings as he goes along. But he should be wary of experimenting with words of his *own* make-up! They may not always convey the meaning he intends, and could easily convey an utterly undesirable meaning. So, beware!

But what the learner must note is this: Here is just *one* word, the noun **padre**, and from it no less than TEN other words are made! Think of the possibilities dependent on these suffixes!

You will already realize the importance of suffixes and, with the prefixes, the importance of both in helping to build up your vocabulary. In the "All-purposes" vocabulary at the end of the book very few of the possible derivatives are listed, though some of the commonest will be found there. You must resort to a good dictionary for the remainder, as and when they are met.

#### GENERAL LIST OF SUFFIXES: NOUNS

- aglia**: collective, or disparaging sense  
bosco, wood, forest; boscaglia, forest district  
gente, people; gentaglia, rabble
- aia**: fungo, fungus, mushroom; fungaia, mushroom-bed



- aio:** occupation or vocation  
**libro**, book; **libraio**, bookseller  
**forno**, oven; **fornaio**, baker
- aiolo** } related occupation  
**-aiuolo** } **cencio**, rag; **cenciaiolo**, rag-picker  
**legno**, wood, timber; **legnaiolo**, carpenter, cabinet-maker
- ante:** participle as noun  
**villeggiare**, to stay (in the country); **villeggiante**, country-dweller
- anza:** **ignorare**, to be ignorant of; **ignoranza**, ignorance
- ario:** often for our **-ary**  
**visione**, vision; **visionario**, visionary
- ato:** Past Participle as Noun  
**gelare**, to freeze; **gelato**, ice for consumption, ice-cream
- enza:** **convenire**, to come together, be advantageous; **convenienza**, convenience
- ezza:** abstract = **-ess**  
**debole**, weak; **debolezza**, weakness
- ia:** **trattore**, keeper of eating-house; **trattoria**, eating-house, small restaurant
- iera:** **il sale**, salt; **la saliera**, salt-cellar
- ismo:** **-ism**  
**scettico**, skeptic; **scetticismo**, skepticism  
**comunismo**, communism  
**socialismo**, socialism
- ista:** **-ist**, **-ian**  
**musica**, music; **musicista**, composer (**musicante**, music player, performer)
- IONE:** a wide range corresponding to our **-ion**  
**evadere**, to escape; **evasione**, escape  
**posizione**, position, etc.
- mento:** **cambiare**, to change; **cambiamento**, change
- sore:** **incidere**, to incise, cut; **incisore**, engraver
- tà:** **-ty**  
**università**, university; **facoltà**, faculty  
*Note:* **vile**, vile, cheap; **viltà**, vileness

- tore:** feminine **-tora** or **-trice**  
**attore**, actor; **attrice**, actress  
**lodatore**, **-atrice**, praiser, flatterer
- tura:** **tingere**, to dip, dye; **tintura**, dyeing, tinting

NATIONS' AND CITIES' INHABITANTS: Endings **-ano**, **-ese**, **-ino**, **-otto** and some others. See pages 41-42 and now consider the following short list of examples:

Country	Inhabitant
Italia, Italy	Italiano, Italian
Roma, Rome	Romano, Roman
Genova, Genoa	Genovese, Genoese
Imola, Imola	Imolese, Imolese
Reggio (Emilia)	Reggiano, a man from Reggio-Emilia
Reggio (Calabria)	Reggino, a man from Reggio-Calabria
Chioggia	Chioggiotto, a man from Chioggia
Spagna, Spain	Spagnolo, Spaniard

As it is not possible to give a full list, the above are intended to indicate that one must pay attention to the Italian words for inhabitants of countries, cities, and towns. They do not always follow straightforward rules.

#### WINES: Word List

il vino, wine in general	generoso, generous, full, strong
asciutto, rough, poor	
stagionato, matured	maccherone } strong, full-
vinetto, very light	di molto corpo } bodied
vecchio, old	leggero, light
del paese } from the district	sincero, sound
or } of that town,	dolce, sweet
nazionale } usually on	mosto, not fermented, very new
	draught
acerbo, harsh, sour	tagliato, very weak
nuovo, new	raspante, bitter, tart (bad)

<b>del barile</b> , from the cask, on draught	<b>da dessert</b> , dessert
<b>bottiglia</b> , bottle	<b>vino pastoso</b> , sweet wine
<b>fiasco</b> , flask, much used in Italy	<b>della Mosella</b> , Moselle
<b>in bottiglia</b> , in bottle	<b>moscadello</b> , muscatel
<b>la cantina</b> , cellar	<b>del Reno</b> , Rhine (= Hock)
<b>il sciampagna</b> , champagne	<b>nero, rosso</b> , red (wine)
<b>nostrano, -ale</b> , home-grown	<b>bianco</b> , white
<b>vini nostrali</b> , home-grown wines	<b>spumante</b> , sparkling
	<b>da pasto</b> , table wine
	<b>barbaresco</b> } Piedmontese
	<b>barbera</b> } wines

VINI NOSTRALI: *Italian Wines*I. *di Piemonte*

**Asti spumante**, a sparkling wine, "Italian Champagne"  
**Barbera** (sparkling)  
**Barolo**  
**Nebbiolo**

II. *Toscana*

**Chianti**, resembles Burgundy  
**Pomino**, an ordinary table wine  
**Aleatico**, dark red, sweet (from Florence and Elba)  
**Moscadello di Montepulciano**  
**Vino santo**, excellent straw-coloured dessert wine  
**Malvasia, Malvagia**, strong, sweet, Malmsey wine  
**Vernaccia**, sweet white wine

III. *Roma*

**i vini dei Castelli Romani** (These are among the most pleasant of the everyday local wines made in Italy. They come from Grotto Ferrata, Frascati, Marino, Monte Porzio, Velletri, and other places.)  
**Orvieto**, light, white, and good  
**Est Est**, light white wine from Montefiascone.

IV. *Napoli e Sicilia*

**Lagrima Christi** ("Tears of Christ"), a wine from Vesuvius  
**Falerno**, Falernian wine (dating from classical times, not to

be drunk when new. That often served is the colour of brimstone, which disconcerts the uninitiated.)

The list does not exhaust Italian wines, many of which are really excellent and unknown outside the country. When not in a city or large town you will generally drink **il vino del paese**, often called **il vino nostrale** or **nazionale**. The wine-bottle usually seen is **il fiasco**, unless you are in a hotel, where **la bottiglia** is considered more polite and may contain either a choice Italian or a foreign wine at a higher price. In Rome you may decide, like many good judges, that **il vino dei Castelli Romani**, served from the barrel, is highly satisfactory. Many Italian wines do not do themselves justice after they have travelled, so do not judge them finally until you have sampled them in their own locality. **Vermouth** (**il vermut, Vermutte**) is, however, almost universally known. **Un americano**, an essentially Italian **aperitivo** (*appetiser*) not greatly patronized by foreigners, helps to create the right kind of appetite for Italian food and the wine which goes with it. If you want some good wine and don't know where to find it, use the word **sincero**. Thus: **Dove si beve del vino sincero?** Or, stronger: **Dove si può bere del vino sincero sincero?**

2. *Il Principe*

E se gli uomini *fussero* tutti buoni, questo precetto non sarebbe buono; ma perchè sono tristi,<sup>1</sup> e non la osserverebbero a te, tu ancora non l'hai da osservare a loro. Nè mai ad un principe mancheranno cagioni legittime di colorare la inosservanza. Di questo se ne potrebbe dare infiniti esempi moderni, e mostrare quante paci, quante promesse sono state fatte irrite e vane per la infedeltà dei principi; e quello che ha saputo meglio usare la volpe, è meglio capitato.

Ma è necessario questa natura saperla bene colorire, ed essere gran simulatore e dissimulatore, e sono tanto semplici gli uomini, e tanto ubbidiscono alle necessità presenti, che colui che inganna troverà sempre chi si lascerà ingannare. . . .

Ad un principe adunque non è necessario avere in fatto tutte le soprascritte qualità, ma è ben necessario parer di averle.



Anzi ardirò di dire questo, che avendole ed osservandole sempre, sono dannose; e parendo d'averle, sono utili; come parer pietoso, fidele, umano, religioso, intero, ed essere; ma stare in modo edificato con l'animo che bisognando non essere, tu possa e sappia mutare il contrario.

## NOTE

<sup>1</sup> **tristi**. There are two words: **triste** and **tristo**. The first nearly always means *sad*. But **tristo**-, **-a**, **-i**, **-e** (here **tristi**) means *morally bad*, which is Machiavelli's meaning.

TRANSLATION: *And if men were all good this precept would not be good (valid); but because they are morally bad, and would not observe good faith towards (to) you, you also have not to keep it with them. Nor to a prince will there ever lack (legitimate) reasons for coloring (disguising) the non-observance. Of this it is possible to give infinite modern examples, and to show how many peaces, how many pledges, have been made null and void by the faithlessness of princes; and that one who has known best (how) to use the fox meets with best fortune.*

*But it is necessary to know well how to color (camouflage) this nature (character), and to be a great hypocrite and dissembler, and men are so simple-minded, and so greatly obey (respond to) present necessities, that he who deceives will always find one who allows himself to be duped.*

*For a prince, then, it is not necessary to have in fact all the above-mentioned qualities, but it is very necessary to seem to have them. On the contrary, I will go (so far as) to say this, that having them and always observing them, they are harmful; and seeming to have them, they are useful: so that to appear compassionate, faithful, humane, religious, sincere, and to be so; but to be so constituted in mind that not needing (to be so), you can and know (how) to change (to) the opposite.*

### 3. Word Formation: Derivatives from Adjectives—List of Suffixes: Adjectives—from **-ARE Verbs**—Nouns Made from All Verbs—Alcoholic Drinks—Il Principe 3

Adjectives as well as Nouns form derivatives with augmentatives and diminutives, using the same endings. You will note, however, that the augmentative **-one** (f. **-ona**), and the disparaging **-astro**, give the Adjective the character of a noun:

**stupido, uno stupidone**, stupid, a very stupid man  
**giovane, giovinastro**, young, young scamp

Diminutives are frequently in **-ino** (**-ina**), **-etto**, (**-etta**):

**bello**, beautiful; **bellino**, pretty  
**capriccioso**, fickle, capricious; **una capricciosetta**, a fickle hussy

**-uccio** is coaxing, endearing, and **-occio** is slightly augmentative in a jocular sense. **bellocchio**, *darling beauty, beautiful one*. Note that **caro**, *dear*, has **carino**, for *pretty* and **caretto** in the sense of *rather costly*, whereas **caruccio** can mean either.

The suffixes **-iccio** and **-ognolo** are used with adjectives of color:

**bianco**, white; **bianchiccio**, whitish  
**azzurro**, blue; **azzurrognolo**, bluish

## LIST OF SUFFIXES: ADJECTIVES

- abile**: **-ble**, possible to, or to be  
**cantare**, to sing; **cantabile**, melodious, possible to sing  
**papa**, pope; **papabile**, capable of being pope
- ace**: **preda**, booty; **predace**, predacious
- ale**: **natura**, nature; **naturale**, natural
- ando**: **laurea**, laurel crown, doctor's degree; **laureando**, candidate for doctor's degree (*from laureare*, to confer a degree)
- ario**: **leggenda**, legend; **legendario**, legendary
- ato**: The Past Participle easily takes the quality of adjective.  
(**buon**) **senso**, (good) sense; **sensato**, sensible
- esco**: **Petrarca**, Italian poet; **petrarchesco**, like Petrarch  
**Dante**, **dantesco**
- evole**: **lodare**, to praise; **lodevole**, praiseworthy
- iano**: **Cristo**, Christ; **cristiano**, Christian
- iccio**: **massa**, mass, heap; **massiccio**, massive
- ico**: **cono**, cone; **conico**, conical
- iero**: **mattina**, morning; **mattiniero**, early rising
- ino**: **Alpi**, Alps; **alpino**, Alpine
- istico**: **carattere**, character; **caratteristico**, characteristic

- ivo:** **offendere**, to offend; **offensivo**, offensive  
**ricreare**, to recreate, refresh; **ricreativo**, recreative,  
 amusing  
**-izio:** **natale**, birth (*adj.*); **natalizio** (*giorno*-), birthday  
**-oso:** **gotta**, gout; **gottoso**, gouty

As with nouns and adjectives, Italian has suffixes for Verbs to add to or alter their meaning. These are perhaps the most important:

- |                  |                  |                  |                |
|------------------|------------------|------------------|----------------|
| <b>-acchiare</b> | <b>-icchiare</b> | <b>-ucchiare</b> | <b>-ellare</b> |
| <b>-eggiare</b>  | <b>-icare</b>    | <b>-izzare</b>   |                |

You will note that they all end in **-are**. Take the first four:

- acchiare:** **rubare**, to rob, steal, **rubacchiare** = **rubare un poco** = to pilfer  
**-icchiare:** **cantare**, to sing, **canticchiare** = **cantare sottovoce** = to sing softly  
**-ucchiare:** **leggere**, to read, **leggiucchiare** = **leggere un poco, svogliatamente**, to read a little, unwillingly (**svogliato** = unwilling, loath)

The **-cchiare** endings *tone down* or modify the meaning of the original verb, and are easily recognizable.

The next three suffixes serve for the derivation of Verbs from Nouns or Adjectives. Thus:

- eggiare:** **passo**, step; **passaggiare**, to go for a walk (*also* to cross streets)  
**-icare:** **zoppo**, limping; **zoppicare**, to limp (*also* to be shaky—in health or otherwise)  
**-izzare:** **carbone**, charcoal, coal; **carbonizzare**, to carbonize

**-ARE VERBS:** The **-are** Verbs have been emphasized for their large number and their few irregular Verbs. It was also stated that all new Verbs added to the language end in **-are**. But the largest category of **-are** verbs consists of those which simply add this ending in order to make a verb of a word in another grammatical category. For example:

*From an Adjective:*

- assente**, absent; **assentarsi**, to absent oneself

*From a Noun:*

- capitano**, captain; **capitanare**, to captain  
**catalogo**, catalogue; **catalogare**, to catalogue

Sometimes it is not possible to tell whether a verb is made from a noun, or a noun from a verb. For example: **la scomunica**, *excommunication*; **scomunicare**, *to excommunicate*. But one is always recognizable from the other, the greater possibility being that the **-are** verb is made from the noun.

**NOUNS MADE FROM ALL VERBS:** It is relevant here to remind the learner that nouns can be made from most verbs. Thus:

- |                           |                           |
|---------------------------|---------------------------|
| <b>il bere</b> , drinking | <b>il vivere</b> , living |
| <b>l'andare</b> , walking | <b>il venire</b> , coming |

#### *Alcoholic Drinks*

- |  |  |
|--|--|
| <b>l'aperitivo</b> , <i>aperitif</i> , appetizer | <b>il Porto</b> , port wine                                    |
| <b>l'acquavite</b> , brandy                      | <b>Sherry</b> , sherry   |
| <b>il cognac</b> , Cognac                        | <b>la bibita fredda, ghiacciata</b> , cold, iced drink         |
| <b>il gin</b> , gin                              | <b>lo spaccio di vino</b> , wine-shop                          |
| <b>secco</b> , dry                               | <b>la birreria</b> , bar or place where beer is sold           |
| <b>dolce</b> , sweet                             | <b>osteria</b> , inn, little drinking-place                    |
| <b>il liquore</b> , liqueur                      | <b>il bicchiere</b> , glass                                    |
| <b>il rum</b> , rum                              | <b>un bicchiere di vino</b> , a glass of wine                  |
| <b>il whisky</b> , whisky                        | <b>un bicchierino di liquore</b> , a (little) glass of liqueur |
| <b>whisky al seltz</b> , whisky and soda         | <b>la caraffa</b> , carafe, bottle for draft wine              |
| <b>la birra</b> , beer                           | <b>una caraffa di vino</b> , a carafe of wine                  |
| <b>la birra scura</b> , dark beer                | <b>la carta dei vini</b> , wine list                           |
| <b>la birra chiara</b> , light beer              |  |
| <b>la birra a spina</b> , draught beer           |  |
| <b>i vini</b> , wines                            |  |
| <b>il vino di botte</b> , from the cask          |  |
| <b>il vino rosso</b> , red wine                  |  |
| <b>il vino bianco</b> , white wine               |  |



una bottiglia di vino, a bottle dare la mancia, to give a tip  
of wine le bevande, drinks (in gen-  
la mancia, tip eral)

Cameriere! vorremo bere qualche cosa. Waiter! We'd like something to drink.

Che c'è da bere? What is there to drink?

Vuol bere vino o birra? Would you like to drink wine or beer?

Mi porti una bottiglia di vino rosso e due bicchieri. Bring me a bottle of red wine and two glasses.

Le piace il vermouth? Do you like Vermouth?

Alla sua salute! Sua salute! To your health.

Che gusto ha? How does it taste?

È molto piacevole, forte, insipido. It's very pleasant, strong, insipid.

Finisca il suo vino. Finish your wine.

Cameriere, il conto! Waiter, the bill.

Vorremo due whisky al seltz (or whisky-soda). We'd like two whiskies and soda.

For Italian Wines, see pages 312-313.

### 3. Il Principe

Ed hassi<sup>1</sup> ad intendere questo, che un principe, e massime un principe nuovo, non può osservare tutte quelle cose per le quale gli uomini sono tenuti buoni, essendo spesso necessitato per mantenere lo stato operare contro alla fede, contro alla carità, contro alla umanità, contro alla religione.

E però bisogna che egli abbia un animo disposto a volgersi secondo che i venti e le variazioni della fortuna gli comandano; e come di sopra dissi, non partirsi dal bene potendo, ma sapere entrare nel mal necessitato . . .

Faccia adunque un principe conto di vincere e mantenere lo stato, i mezzi saranno sempre giudicati onorevoli, e da ciascuno lodati; perchè il vulgo ne va sempre preso con quello che pare e con l'evento della cosa, e nel mondo non è se non vulgo; e i pochi ci hanno luogo, quando gli assai non hanno dove appoggiarsi.

Alcuno principe dei presenti tempi, quale non è bene nominare, e'<sup>2</sup> non predica mai altro che pace e fede; e dell'una e dell'altra è inimicissimo; e l'una e l'altra, quando e'<sup>2</sup> l'avesse osservata, gli arrebe più volte tolto o la riputazione o lo stato.

\* \* \*

These extracts are from the text edited by Mario Casella in modernized spelling. Considering the early period in which *Il Principe* was written, the student may be surprised to find not only how modern Macchiavelli is in his thought, but in the language in which he expresses it. There are few archaisms.

TRANSLATION: *And you have to understand this, that a prince, and most of all a new prince, cannot observe all those things by which men are held to be good, being often driven in order to maintain the State to act (operate) against good faith, against charity, against humanity, against religion.*

*And on that account it behoves him to have a mind disposed to turn according as the winds and the fluctuations of fortune command him; and as I said above, not to go away from the good being able to, but to know how to enter into the necessitated evil. . . .*

*Then let a prince take care to conquer (difficulties) and to maintain the State, (and) the means will always be judged honorable, and by everybody praised; because the rabble is always taken in by what appears (seems) and by the outcome of the thing, and in the world there is nothing if not rabble (only rabble); and the few have place there, while the many have not anywhere to support themselves (to lean against).*

*A certain (some) prince of the present times, whom it is not well (desirable) to name, who never preaches anything else but peace and good faith; and to both he is most hostile; and if by both had he observed it, he would many times have had his reputation or the State taken from him.*

#### NOTES

<sup>1</sup> hassi, old form for hai.

<sup>2</sup> e' = egli.

§ 4. *Word Formation: Other Methods—With Prepositions A, DI, DA, and IN—Compound Words—Various Combinations of Words—Alpine Sports: Mountaineering—Railway Timetable: ORARIO*

In addition to the system of making new words by prefixes and suffixes, Italian has other methods. The simplest and most obvious is by using a preposition to establish a relationship of such a nature between two Nouns that they will make what is often a Compound Noun in English, or one that is in effect a Compound Noun. Thus:

(1) The Preposition **A** is used to connect two Nouns, the first being the principal one, the second being the *agency* by which it acts:

**una nave a vela**, a sailing-ship  
**una macchina a vapore**, a steam-engine

Another word, not a noun, can be the first or principal word, as in:

**scritto a macchina**, typewritten (*the second is still the agency or means*)

(2) The Preposition **DI** is used to connect two Nouns, making them an adjectival compound, and the first is the principal, the second the *material* of which it is made, as in:

**il vestito di lana**, the woollen dress  
**la statua di marmo**, the marble statue

As in (1) above, **di** can also be used with a word not a Noun (usually a Past Participle) to show what material something is made of:

**una casa costruita di cemento**, a cement house

(3) the preposition **DA** is similarly placed between two nouns, the first being the principal, the second to indicate the *purpose* or *suitability* of the first, as in:

**la sala da pranzo**, the dining-room  
**la camera da letto**, the bedroom

(4) **IN** is often used for *material*, so that one often hears or sees:

**la statua in marmo**, as well as **di marmo** (2, above)

All these are in everyday use and should be known. They do not present any difficulties, but this cannot be said of true compounds in Italian. One has to be careful of genders and plurals. You have already met some compound nouns such as **passaporto**, *passport*; **capostazione**, *stationmaster*; and **ferrovia**, *railway*, but now we shall look at some more and examine the principles which govern them. They may be classified under headings in accordance with their composition, which determines their plurals:

(1) *Adjective + Noun*, the plural is that of the noun:

**francobollo**, postage-stamp; **francobolli**, postage-stamps  
**pianoforte**, piano; **pianoforti**, pianos  
**chiaroscuro**, monochrome picture; **chiaroscuro**, monochrome pictures  
**bassorilievo**, bas-relief; **bassorilievi**, bas-reliefs

But note:

**mezzelune**, half-moons  
**mezzetinte**, mezzotints  
**mezzenotti**, midnights

(2) *Two Nouns of the same gender*, only the second changes for the plural. Thus:

**capoluogo**, chief town; **capoluoghi**, chief towns  
**capolavoro**, masterpiece; **capolavori**, masterpieces

(3) *Two Nouns of different gender*, only the first changes for the plural:

**capostazione**, stationmaster; **capistazione**, station-masters

(4) *Verbal form + plural Noun*, usually remain invariable, as in:

**il lustrascarpe**, **i lustrascarpe**, shoeblack(s)  
**il portalettere**, **i portalettere**, postman, postmen



(5) *Verbal form or Adverb + masculine singular Noun*; these take the normal endings for the plural, that is, the plural of the noun, as in:

**passaporto**, passport; **passaporti**, passports  
**battimano**, applause; **battimani** (*more common*)  
**battibecco**, wordy battle; **battibecchi**, wordy battles  
**grattacapo**, troublesome thought; **grattacapi**, troublesome thoughts  
**passatempo**, pastime; **passatempi**, pastimes  
**asciugamano**, towel; **asciugamani**, towels

(6) *Verbal form or adverb + singular feminine Noun*, when they make masculine compound nouns, these do not change in the plural:

**il portabandiera**, flag-bearer; **i portabandiera**  
**il guardaroba**, linen cupboard or cloakroom; **i guardaroba**  
**il cavalcavia**, bridge-way; **i cavalcavia**

(7) Sometimes the compound nouns under (6) are by their nature feminine, and then they take the feminine plural endings:

**la portabandiera**, female standard-bearer or flag-bearer; **le portabandiere**  
**la guardaroba**, cupboard or cloakroom keeper, feminine; *pl.* **le guardarobe**

Unless the learner intends to pursue his studies of Italian to a much higher standard than is aimed at in this book, he may, at all events at this stage, be content to treat all the above words as vocabulary, without mastering the principles. Or he may deal with these on a second perusal.

**THE MAIN POINT IS TO BE ABLE TO RECOGNIZE COMPOUND NOUNS—ESPECIALLY THOSE GIVEN ABOVE—AND KNOW THEIR MEANINGS.**

*Alpine Sports: Mountaineering*

<b>l'alpinismo</b> , mountaineering	<b>la gara di pattinaggio</b> , skating race
<b>gli sci</b> , skis	
<b>lo sciatore</b> , skier	<b>le scarpe da montagna</b> , mountain boots
<b>i bastoncini</b> , sticks (for skiing)	<b>con ramponi</b> , with studs
<b>il pattinaggio</b> , skating	<b>le scarpe chiodate</b> , spiked boots
<b>la discesa in toboggan</b> , tobogganing	<b>la salita</b> , climb, climbing
<b>la discesa in bob</b> , bob-sleighing	<b>lo stato della neve</b> , the condition of the snow
<b>il pattinaggio artistico</b> , figure skating	<b>i pattini</b> , skates
<b>il salto (cogli sci)</b> , ski-jumping	<b>sciare</b> , to ski
<b>la corsa</b> , race	<b>il pattinatore</b> , skater
<b>la corsa in discesa</b> , race downhill	<b>le racchette</b> , snow shoes

§ 5. *Word Formation: Compound Words contd.—Compound Words: Some Examples—Endings: Their Meanings—Italian and English Words from Latin and Greek*

We can go one stage further in making compound words in Italian. You will already have realized that sometimes the Italians are imaginative or poetical in their word-building, of which a better example can hardly be found than:

**il pomodoro** = **il pomo d'oro** = the golden apple = tomato (*plural i pomodori*)

(*Note: the word is often written pomidoro, pomidori.*)  
 and that:

**la ferrovia** = **la via di ferro** = iron way = railway

and similarly:

**lo spazzacamino** = **colui che spazza il camino** = he who cleans, sweeps the stove, chimney = chimney-sweep

**il portafoglio** = **oggetto che porta fogli** = an object for carrying "sheets of paper", that is, documents = portfolio, brief-case

**il paravento** = **oggetto che para il vento** = an object which "parries", keeps off the wind = screen

—and innumerable others, mostly recognizable, could be given.

It is convenient here to list a number of words which are made of elements, many of which have a corresponding element in English, some of the Italian words (because of their Latin origin) being more easily understood in Italian than in English. Take, for example, **la piscicoltura**. You know **il pesce**, fish, and **la coltura**, culture (also refinement). Hence, you should be able to work out that **la piscicoltura** = the culture or breeding and rearing of fishes = our *pisciculture*, a word which you may never have met! Here is a useful short list of such words in Italian:

#### COMPOUND WORDS: SOME EXAMPLES \*

<b>ambidestro</b> , ambidextrous	<b>locomotiva</b> , locomotive
<b>arboricoltura</b> , arboriculture	<b>mortifero</b> , death-dealing
<b>benefico</b> , beneficent	<b>onnivoro</b> , omnivorous
<b>calorifero</b> , calorific	<b>quadrupede</b> , quadruped
<b>cappellificio</b> , hat factory	<b>radiografia</b> , radiography
<b>carnivoro</b> , carnivorous (meat-eating)	<b>radiografista</b> , radio operator
<b>centrifugo</b> , centrifugal	<b>radiogramma</b> , radio (tele-)gram
<b>cruciforme</b> , cruciform	<b>rettilineo</b> , rectilinear
<b>cuneiforme</b> , cuneiform	<b>sanguifero</b> , sanguinary
<b>equidistante</b> , equidistant	<b>unisono</b> , unison
<b>fiammifero</b> , match (for lighting)	<b>verificare</b> , to verify, confirm

Note that some Italian endings have a definite meaning:

**-fico** = **chi fa** = making or giving, as in **benefico**

**-ficare** = **rendere** = giving back: **verificare**

**-ficio** = **luogo dove si fa** = place where made: **cappellificio**

\* From Latin, with a similar or recognizable word in Italian and English.

**-forme** = **che ha una certa forma** = with a certain form: **cuneiforme**, **cruciforme**, etc.

**-fugo** = **che fugge** = which flees from: **centrifugo**

**-gero** = **che porta**: **armigero**, arms-bearing

**-voro** = **che divora** = which eats, devours: **carnivoro**

All of the above is of some importance for the serious student, because each item is an example of a certain parallelism between Italian and English. The original Latin word (with which the practical student is not deeply concerned) provides the Italian and a similar equivalent in English.

It would not be difficult to extend the parallels to include English and Italian words that are derived from a common Greek original. But Italian is a Latin language, Greek is not. And we need not be concerned with Italian words derived from Greek more than to say that many of them have equivalents in English, of which just a few simple examples may be given to illustrate the word-building in Italian and English:

<b>antropologia</b> , anthropology	<b>germanofilia</b> , sympathy for the Germans
<b>cinematografo</b> , cinematograph	<b>francòfobo</b> , dislike, hatred of the French
<b>farmacista</b> , pharmacist, chemist, druggist	<b>stenografo</b> , stenographer
<b>microscopio</b> , microscope	<b>telegramma</b> , telegram
<b>olografo</b> , holograph (will)	<b>chirurgo</b> , surgeon (chirurgian was the old word)
<b>tecnologia</b> , technology	

There are in Italian hundreds of these words of Greek origin, and there are thousands of words of Latin origin, which both have in English approximately similar equivalents. This brief excursion into derivation is merely to show that the subject is not entirely an unpractical one. But we cannot afford in such a book as this the space which it deserves.



## LESSON X

### § 1. *Requirements for Practical Use of Italian—The Sentence—The Simple Sentence—The Compound Sentence—IL VESUVIO—Cartoons: Per rinfrancare lo spirito*

If the learner has up to this point followed instructions, memorized most of the material (words and phrases), mastered the grammar, and worked carefully through all the reading matter so as to drive home the necessary material and mechanism of the language, he should have in his head what is required for most of the practical purposes of everyday life. If he has had opportunities of listening to spoken Italian he should be able to understand most of it. If he has practised speaking with Italians his own fluency in speaking will depend largely on the amount of practice he has had. All these are fundamental requirements of an essentially practical nature.

It is hardly likely that, up to now, he will have needed to write, to *compose* very much Italian, apart from making up phrases or putting down for memorizing such separate items as he may think necessary. Yet there is one form of writing which, almost from the beginning and certainly from now onwards, will be useful: letter-writing. The forms for opening and ending a letter are quite simple, and will be found on page 330. The body of the letter and, in fact, any other form of writing is another matter. But this can be simplified down so that he or she who has absorbed what has gone before ought not to have any great difficulty about composing a simple letter in Italian. Practice will perfect the learner in this. And, once a good letter can be written, if it is desired to go further and be able to write more complex narrative or descriptive matter, or a composition for examination purposes, a work on Italian Syntax will be required. What is given here should, if known, carry him a long way.

The basis of all writing—and speaking—is the simple sentence. Let us begin with this.

For our purpose here, sentences may be simple or compound.

I. THE SIMPLE SENTENCE: This consists of a single proposition or statement, which can be a direct statement (affirmative or negative), a command or request, or a question. Thus:

(1) *Direct Statement—*

John is a good boy. (*Affirmative.*)

John is not a good boy. (*Negative.*)

(2) *Command—*

Tell John to come here.

(3) *Request—*

Please reserve two corner seats for us.

(4) *Question—*

Will you be coming with us?

II. THE COMPOUND SENTENCE: The compound sentence consists of two or more simple sentences. Thus:

(1) John is a good boy, but he doesn't like work.

(2) Tell John to come here and bring his camera.

(3) Please reserve a room and send for my baggage.

(4) Will you come with us and help us to win a prize?

Strictly, there is another kind of sentence, usually called the "complex"—and it can be very complex!—but, as you can avoid such sentences completely in writing letters or almost anything else, they will not be dealt with here. You will have met many such in the reading, with their principal and subordinate clauses, their principal verbs in the indicative, the subordinate in the subjunctive, and so forth. You know enough to be able to recognize them and know their meaning: and that suffices for practical purposes.

It should be clear from what has been said that the learner should for some time rely upon his ability to make good *simple* sentences. These are not only the commonest in speaking, but they can cover an immense range. For example:

(1) **I grandi magazzini hanno un gran assortimento delle cravatte.** The big stores have a great variety of neckties.

- (2) **Mi metta i francobolli in questa lettera, per favore.**  
Put the stamps on this letter for me, please.
- (3) **Si fermi un momento qui perchè io vorrei fare qualche fotografie.** Let's stop here a moment because I want to take some photographs.
- (4) **Lei può mettermi ad un piccolo tavolo vicino al parete?** Can you put me at a little table near the side?

But if it should be necessary to say or write something more elaborate, then two or more simple sentences can be joined together by conjunctions (see page 116). Thus:

**Le spiagge più frequentate in Italia sono la Riviera, il Tirreno e l'Adriatico e l'autunno è più stabile che la primavera, ma in generale a partire dall'aprile il tempo è mite fuorchè luglio ed agosto quando fa molto caldo.**

The most frequented beaches in Italy are the Riviera, the Tyrrhenian, and the Adriatic, and (in) autumn (the weather) is more settled than spring, but generally from April (onwards) the weather is pleasant except in July and August when it's very hot.

You will soon find that quite long compound sentences of this nature can be made without great difficulty. You will also in fact find that simple and compound sentences are the warp and woof in the texture of some of the best Italian prose and poetry, and that nearly all other kinds of sentences are used for variation, elegance, or subtlety of expression. Take, for example, the opening sentence of the first instalment of **I Promessi Sposi** on page 160, in which there is only one subordinate clause with the verb in the subjunctive. Glance back at almost any passage of **I Promessi Sposi** and you may be surprised to find how much of it all is simple, direct statement.

This is your clue to speaking and writing Italian. Letter-writing need not go outside it. First master the formulae for openings and endings of letters, and make the body of your letter as simple as possible.

# IL VESUVIO AI MARGINI DEL CRATERE

All'Osservatorio ci attende il direttore Imbò che ha visto concludersi l'ultimo periodo effusivo ed esplosivo nella deflagrazione del marzo 1944, un'eruzione che, nella letteratura del Settecento, sarebbe stato un incendio spettacolare con nubi ardenti, archi luminosi, fontane di lava e un cono cipressoide in luogo della comune forma del pino pliniano.

Ma, dopo quella tremenda convulsione, il vulcano, vinto dalla sua stessa mostruosa violenza, è diventato un malato difficile, fa di tutto per nascondere il suo vero stato di salute, respira e rifiata quel tanto che occorre a mantenerlo in vita ed a recuperare le forze perdute. E intanto all'Osservatorio si moltiplicano e si affinano gli strumenti di osservazione: sismografi ultrasensibili da vibrare al distacco e al tonfo di una pietra nel cratere; gravimetri e clinometri da misurare il campo magnetico; si va in giro con gli apparecchi intorno al cratere per una più diretta auscultazione dell'apparato respiratorio e per la misurazione termica delle fumarole nell'attesa di un rialzo di temperatura e di un'auspicata e benefica decongestione. «Non è letargo»; mi dice sorridendo e quasi a rassicurarmi Imbò, mostrandomi le linee tremule dei diagrammi, «è il dinamico riposo del Vesuvio».

AMEDEO MAIURI

Agosto 1956

**la deflagrazione** = **il deflagrare**, the rapid burning away.

**il Settecento** = **il secolo XVIII**, the eighteenth century.

**cipressoide**, cypressoid, resembling the shape of the cypress tree.

**il pino**, pine tree. **pliniano**, Plinian.

**è diventato**, has become, **from diventare**, to become.

**rifiata**, breathes again, **from rifiatare**, to breathe again.

**quel tanto**, that quantity, as much, as long as.

**si affinano**, **from affinare**, to refine.

**il sismografo (-i)**, seismograph.

**il distacco**, detachment.

**il tonfo**, the fall.

**il cratere**, crater.

**il gravimetro**, gravimeter, an instrument for measuring the weight of bodies.

**il clinometro**, clinometer, an instrument for determining slope.

**l'auscultazione** (**asculare**, to listen), auscultation, act of listening.

**termico**, thermic, relating to heat.



la fumarola (-uola), emanation of gas from a volcano.  
l'attesa, expectation.  
il rialzo, rise, from rialzare, to rise or rise again.  
il dinamico riposo, dynamic rest, quietness.

§ 2. Letter Writing—Formal Openings—Formal Endings—Familiar and Friendly Endings—Examples of Letters: (1) Private Letters; (2) A Commercial Letter—Avviso: Advertisement.

FORMAL OPENING OF A LETTER: When the name of the person is not known or is omitted, open your letter with the words:

**Egregio Signore** (egregio, famous, distinguished)

**Pregiato Signore** (pregiato, honored)

or

**Stimato Signore** (stimato, esteemed)

If the surname is used, then:

**Egregio Signor Locatelli**

**Pregiato Signor Locatelli**

or

**Stimato Signor Locatelli**

To a firm (*una ditta*), this opening is usually omitted. One simply starts the letter with some polite phrase. It is common in formal business letters to use the Second Person Plural throughout: **Voi**, not **Lei** or **Loro**.

On the envelope to a private person, one puts: **All' Egregio Signor Locatelli**.

To a firm: **Alla Spettabile Ditta**, followed by the name (*spettabile, respectable, eminent*).

To a lady one usually writes: **Gentilissima Signora** or **Signorina**, and if she is known to you, add her name: **Gentilissima Signora Locatelli**. On the envelope put: **Gentilissima Signora Locatelli**. Or: **Gentma, Sig.a**.

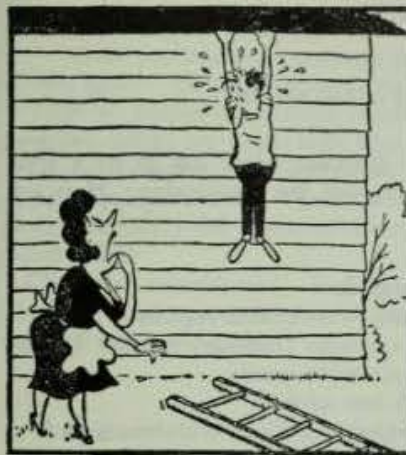
A FAMILIAR OPENING: **Caro mio** or **Cara mia**:

**Mio caro amico** or **Cara amica mia**

or

**Caro Giovanni**

## Per rinfrancar lo spirito



— Dimmi, caro, che cosa debbo fare?



— Veramente le belle donne non mi hanno mai attirato, vero, cara?



— Gelsomina! E la macchina?



— Prova un'altra volta, e se non ci riuscirai apriremo una scatola di sardine.

rinfrancare, to give new courage

## FORMAL ENDINGS:

**Colla massima stima, vi saluto**, followed by signature  
**Con distinti saluti**

or

**Ben distintamente (vi or La) saluto**

FAMILIAR AND FRIENDLY ENDINGS: One has to be a little careful, and make the ending suit the relationship. Here are some formulae:

**Distinti saluti**, Kind regards

**Con i più distinti saluti**, With kindest regards

**Mi creda (polite) or credimi (familiar) followed by devotissimo suo**, Yours very sincerely

**Affettuosi saluti**, With best wishes

**Suo affezionatissimo (sua -a)**, Yours with best regards

**Con amichevoli saluti**, With friendly greetings

**Con amicizia**, With friendship (*a safe, friendly ending*)

When writing (*a*) to a hotel or (*b*) to a boarding-house, you address yourself to (*a*) **Al Signor Direttore** and (*b*) **Al Signor Proprietario**, and, as it is safe to be polite, open with **Gentilissimo Signore** in each case and end with **Colla massima stima, vi saluto** or **Con saluti distinti**.

**Carissimo** and **carissima** in the opening of a letter should be reserved for intimate relationships. Also second person singular.

The letters which follow were written by a teacher of Italian in reply to letters written by one of her pupils, an adult student of the language. They may be treated as models of the sort of correspondence which you might have with an Italian teacher or friend. A translation is not given, because from now onwards you should be able to puzzle out the meaning with little difficulty apart from an occasional word. If you cannot do so, this means that you will have to turn back and revise grammar, or go back over some passages of reading matter. Note the simple, straightforward style of these letters.

## EXAMPLES OF LETTERS

I.

Gentilissimo Signor Maxwell,

Solo poche righe<sup>1</sup> stamane per ringraziarla per la sua cortese lettera—che le rimando corretta.

Vedo con piacere che fa meno sbagli e che ha fatto anche molto progresso nella costruzione delle frasi.

Le mando accluso un libro con dei bozzetti<sup>2</sup> adatti per traduzione essendo sicura che le saranno molto utili. Sono graduati, perciò incominci dal primo sebbene, naturalmente, lo troverà molto facile.

Che strana coincidenza! Anch'io sto studiando lo spagnuolo! Ma, disgraziatamente, non ho molto tempo. Trovo però della difficoltà nella pronuncia.

Con distinti saluti,

Lucia Vittorini.

<sup>1</sup> rigo, line.

<sup>2</sup> bozzetto, short passage.

Egregio Signor Maxwell,

Torno or ora<sup>1</sup> dalla scuola ove mi hanno detto che la lezione che dovevo dare giovedì mattina è stata rimandata al pomeriggio dello stesso giorno. Essendo una classe, mi è difficile cambiare l'ora.

Le sarebbe perciò possibile di venire giovedì mattina (sono libera durante tutta la mattinata) invece dell'ora che avevamo stabilita.

Scusi tanto e grazie. Non mi scriva a meno che non potesse venire, ed io l'aspetterò giovedì in mattinata, invece del pomeriggio.

In fretta, tanti saluti,

L. V.

<sup>1</sup> or ora, this very moment.

Gentilissimo Signor Maxwell,

Mi scusi tanto se non Le ho inviato primo le sue correzioni, ma son stata molto occupata in questi ultimi giorni e, come accade quando non si fanno le cose immediatamente, esse vengono rimandate di giorno in giorno—Avevo quasi dimenticata



la sua lettera nel mio cassetto <sup>1</sup> e, proprio per caso, <sup>2</sup> l'ho ritrovata questa sera.

Fortunatamente abbiamo avuto diverse notti tranquille; ne son tanto contenta, poichè godo immensamente la quiete intorno al lume, la sera; sola, nella mia cameretta, occupandomi di qualcosa che eleva e unisce la mente e l'animo: questi sono i più bei momenti della giornata, quando si prova un certo senso di profonda soddisfazione spirituale, che nasce dall'aver fatto il proprio dovere, e dall'attività della mente e del pensiero.

Ieri lessi nel giornale che una bomba era caduta a "X"! Ho fede però, che Lei non ne abbia risentito nessun danno.

Tanti distinti saluti,

L. V.

<sup>1</sup> cabinet drawer.

<sup>2</sup> by chance.

Gentilissimo Signore,

Ecco finalmente la sua traduzione corretta di ritorno. Non gliel'ho mandata prima perchè l'avevo smarrita <sup>1</sup> fra altre carte e perciò mi scuso se ho tardato tanto.

Davvero che per tutti questi termini tecnici di guerra moderna ci vorrebbe veramente un buon dizionario militare, poichè io ignoro moltissime nuove espressioni del genere, e non sono in istato di assisterla convenevolmente <sup>2</sup> in questo genere di traduzioni. Le potrò però sempre correggere il suo italiano, e ciò con vivo piacere.

Sono tanto lieta <sup>3</sup> di sentire il buon esito del suo esame, sebbene non lo avessi mai dubitato.

Gradisca <sup>4</sup> le mie congratulazioni.

In questi ultimi tempi abbiamo avuto una sequela di notti pacifiche e tranquille, che sarà, molto probabilmente, interrotta da un'incursione delle più accanite <sup>5</sup> ed intense! Senza dubbio si vogliono preparare per qualche importante nuovo attacco su di noi—o forse sono troppo occupati in Creta?

Quando ha tempo e voglia, mi mandi nuovamente qualche sua traduzione.

Con i miei più distinti saluti,

L. V.

<sup>1</sup> lost, misplaced.

<sup>2</sup> conveniently, suitably.

<sup>3</sup> glad, happy.

<sup>4</sup> accept, please accept.

<sup>5</sup> furious, mad.

## II. Answer to an Inquiry.

Con riferimento alla Sua richiesta relativa ai nostri programmi per l'estero in lingua italiana, La informiamo che Le abbiamo inviato con plico a parte, un volumetto di recente pubblicazione, dal quale Lei potrà ricavare tutti i dati che La interessano.

Le precisiamo inoltre che sarà nostra cura farLe avere periodicamente il volumetto stesso.

Con i migliori saluti.

R A I

Radiotelevisione Italiana  
Le Direzione Generale

## § 3. Proverbs—I PROVERBI ITALIANI E INGLESI—Cartoons Illustrating Proverbs

Italian is rich in proverbs and proverbial sayings, both in its literature and in the everyday speech of the people, especially the peasants. A comparison of Italian and English proverbs shows that many of them are, literally, the same and present no difficulties, and that still more are almost the same or quite easily grasped. For example:

A chi è affamato,

Ogni cibo è grato.

To whom is hungry,

Every (kind of) food is pleasing.

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avviso Advertisement

—where we would say *Hunger is the best sauce*. This is a matter of perceiving the association, assuming that one knows the English proverb. But some Italian proverbs and sayings are not so easily associated with their English counterparts. For example, we often say, *I know what I know*, but an Italian would say, *So da che parte vien il vento, I know from which part (direction) the wind comes*, which is closer to *I know the way the wind blows*.

Many proverbs are also idioms and of quite frequent use in everyday life. *Ridere sotto i baffi*, literally *To laugh under the moustache* (plural in Italian) is our *To laugh up one's sleeve*.

Enough has been said for the learner to realize that the only way to learn Italian proverbs is to memorize them, but always making sure that he knows the custom to which they refer, as in *Good wine needs no bush*. It may be argued that a learner has no need of proverbs, and perhaps that is true at this stage. But it can truthfully be said that every language is rich in proverbs, thoughts, and expressions that are entirely its own, and that, well used, they can help to give grace to conversation. If they are dealt with briefly here, it is because there is no end to them in Italian, but a knowledge and appreciation of a few will help the foreigner towards an appreciation of the subject, and perhaps towards a desire to enlarge his knowledge of it.

#### I PROVERBI ITALIANI E INGLESI

Alcuni dei nostri proverbi vantano una traduzione quasi esatta in inglese. Per esempio:

- Non c'è rosa senza spina:*  
There's no rose without a thorn.
- Al bisogno si conosce l'amico:*  
A friend in need is a friend indeed.
- Lontan dagli occhi, lontan dal cuore:*  
Out of sight, out of mind.
- In burrasca ogni porto è rifugio:*  
Any port in a storm.
- Il tempo sana ogni cosa:*  
Time heals everything.



View Page 88



Darsi delle arie



To ride a high horse.



Prendere due piccioni con una fava.



To kill two birds with one stone.



Mettere il bastone tra le ruote.



To throw a monkey wrench into things.



Ridere sotto i baffi.



To laugh up one's sleeve.

- Buon vino non ha bisogno di frasca:*  
Good wine needs no bush.  
—*Chi s'aiuta, Dio l'aiuta:*  
God helps him who helps himself.  
—*I primi amori sono i migliori:*  
First love, best love.  
—*I genii s'incontrano:*  
Great brains think alike.

Tuttavia ci sono molti altri proverbi che possono essere tradotti in inglese esattamente, come senso e come valore, ma **View Page 170** hanno in inglese forma loro propria, diversa da l'Italiano. Così, il nostro detto "*Non menare il can per l'aia*" che vuol dire: "Non fate tanti discorsi inutili" viene reso in inglese con l'espressione in uso comune di tutti i giorni: "Don't beat about the bush". Come pure il nostro proverbio così aggraziato "*A ogni uccello il suo nido è bello*" si ritrova in inglese sotto la forma "East, west, home's best".

E così via di seguito, e vediamo come "*Tutto il mondo è paese*" (The whole world is kin) e come le vicende di tutti i giorni, le stesse speranze, gli stessi affetti e gli stessi pensieri ci vincolano tutti. Finisco con una traduzione curiosa. "*Paese che vai, usanze che trovi*" si dice in Italia, savio consiglio e ammonimento sano e sereno. In Inglese c'è un vecchio proverbio che dice "When you are in Rome do as the Romans do". Un proverbio assai antico che forse data dai giorni quando ognuno sognava di andare a Roma in pellegrinaggio, e in questo come in tante altre cose si sente il riavvicinamento di due terre.

R. T.

(With the cartoons from *La Voci degli Italiani*.)

**vantano**, *boasts*, from **vantare**. **la burrasca**, *squall*. **la frasca**, *bush*—in this proverb the word is used for *advertisement*, and in this sense comes from an old custom of putting a branch or small "bush" outside a vintner's or tavern to advertise its wares. The colored barber's pole is still similarly used in many countries.

**Non menare il cane (il can) per l'aia**, literally *Don't lead the dog to the threshing-floor*—because the dog cannot tread out grain. The proverb is used when there's too much talk without specific result, when it leads nowhere.

così **via di seguito**, *so on successively*. **la vicenda**, *vicissitude*. **riavvicinamento**, Noun, akin to *vicino*, *near*, *neighborly*, and here meaning *closeness*, *neighborliness* because of *il pellegrinaggio*, *the pilgrimage(s) to Rome*. **vincolar (si)**, *to bind, join together*.

The cartoons on pages 338-339 illustrate proverbs of which the fundamental meaning is the same, although expressed in quite different words—not uncommon in proverbial sayings in all languages.

#### § 4. Abbreviations in Italian: List—CRUCIVERBA A DOPPIA LETTURA: Un Grande "Motel" a Roma

##### SOME COMMON ITALIAN ABBREVIATIONS

Abbreviation	Explanation	English Equivalent
A.A.S.S.	{ Azienda Autonoma Statale della Strada	State Road Board
a.C.	avanti Cristo	B.C. Before Christ
d.C.	dopo Cristo	After Christ, A.D.
A.C.I.	{ Azione Cattolica Italiana Automobile Club Italiano	Italian Catholic Action Italian Automobile Club
ALI	AvioLinee Italiane	Italian Air Lines
C.	numerazione romana	{ Roman numeral for 100 C = 1000
C.A.I.	Club Alpino Italiano	Italian Alpine Club
Card.	Cardinale	Cardinal
cav.	cavaliere	a title, <i>chevalier</i> , knight
C.D.	{ Comitato Direttivo Corpo Diplomatico	{ Directive Committee car-sign: Diplomatic Corps
C.G.I.L.	Confederazione Generale Italiana del Lavoro	Italian General Confederation of Labour
C.N.R.	Consiglio Nazionale delle Ricerche	National Council of Research
com.	comandante	commander, major
comm.	commendatore	a title: commendator
C.R.I.	Croce Rossa Italiana	Italian Red Cross
C.V.	cavallo vapore	horse-power, H.P.
D.	numerazione romana	Roman numeral for 500. D. = 5000.
dal.	decalitro	decaliter
dam.	decametro	decameter
D.L.	Decreto Legge	Decree Law
dott.	dottore	doctor, Dr.
Egr.	egregio	distinguished, <i>see page 330</i>
Em.mo.	Eminentissimo	Most Eminent
ENTE	institution, society	Usually followed by word or abbreviation. <i>See R.A.I.</i>
F.N.M.	Ferrovie Nord di Milano	Northern Milan Railway
F.S.	Ferrovie dello Stato	State Railways
G.B.	Gran Bretagna	Great Britain (car mark)



Abbreviation	Explanation	English Equivalent
G.U.	Gazzetta Ufficiale	Official Gazette
ICS	Istituto Centrale di Statistica	Central Institute of Statistics
Ill.mo.	illustrissimo	most illustrious
Kg.	chilogrammo	kilogram, Kilo.
Km.	chilometro	kilometer, Km.
Kmq.	chilometro quadrato	square kilometer, sq. Km.
LL.EE.	Loro Eccellenze	Your Excellencies
LL.EEm.	Loro Eminenze	Your Eminences
LL.PP.	Lavori Pubblici	Public Works
L.st.	lire sterline	pounds sterling
M.	numerazione romana	Roman numeral for 1,000
M.E.	Medio Evo	Middle (period) Age, Ages
M.R.	molto reverendo	Very Reverend
ms., MS.	manoscritto	Manuscript, MS.
N.	numero	Number, No.
N.T.	Nuovo Testamento	New Testament
O.N.U.	Organizzazione delle Nazioni Unite	United Nations Organization, U.N.O.
OO.PP.	Opere Pubbliche	Public Works
P.	padre	father, of priests
P.I.	Pubblica Istruzione	Public (national) education
PP.	padri; porto pagato	priests; carriage, postage paid
P.S.	Pubblica Sicurezza	Public Security (force), Police
P.S.I.	Partito Socialista Italiano	Italian Socialist Party
P.T.	Poste e Telegrafi	Posts and Telegraphs
P.V.	Polizia del Traffico	Traffic Police
	Piccola Velocità	small velocity, slow (of trains)
q.	quadrato	square, of measures
Ra.	radio	radius, radio
R.A.I.	Radio Audizione Italiana	ENTERTAINMENT, Italian Broadcasting organization
S.	santo	Holy, St., Saint
S.A.	Società Anonima	Limited Company
S.C.V.	Stato della Città del Vaticano	Vatican City State
S.I.A.E.	Società Italiana degli Autori ed Editori	Italian Authors' and Publishers' Society
sig., sig.a., sig.na.	signore, signora, signorina	Mr., Mrs., Miss
S.P.	Santo Padre	Holy Father; the Pope
Spett.	spettabile	"respectable" before the name of a firm
S.S.	Sua Santità Santa Sede	His Holiness (the Pope) Holy See
S.U.A.	Stati Uniti d'America	United States of America, U.S.A.

Abbreviation	Explanation	English Equivalent
V.E.	Vostra Eccellenza	Your Excellency
	Vostra Eminenza	Your Eminence
X	numerazione romana	Roman numeral 10. X = 10,000
W.C.	(latrina)	water closet

Note: The list is not exhaustive. Any good Italian dictionary will provide many more.

## CORRIERE ITALIANO

### Un Grande "Motel" a Roma come un Piccolo Villaggio

In Italia esiste una rete di 25 "motels", che offrono una comoda e conveniente ospitalità ai turisti motorizzati; la prossima primavera, la rete sarà arricchita da un nuovo esercizio, che sorgerà presso Roma, al 18.0 chilometro della via Cassia.

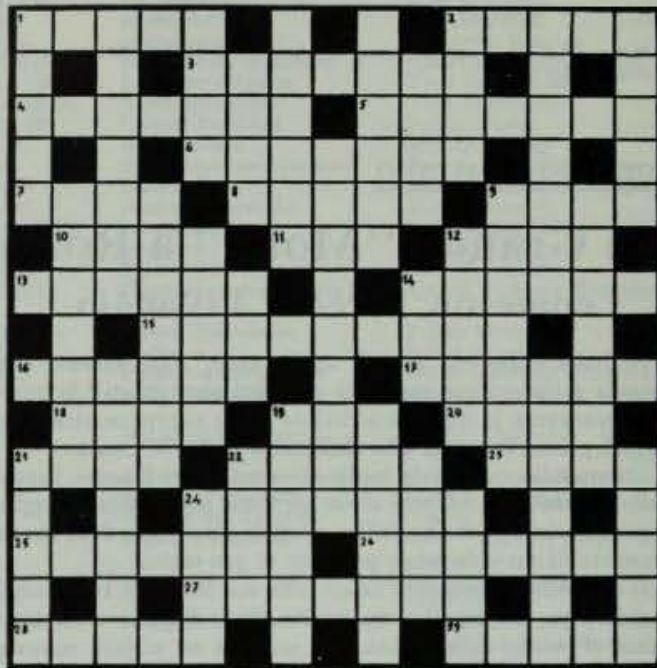
Situato sulla corrente del traffico proveniente da Firenze, l'autostello domani si presenterà al turista come un piccolo villaggio, immerso nel verde di una collina e isolato dai rumori della strada consolare da un viale lungo poco più di 500 metri.

Il complesso alberghiero unico nella sua forma in Italia comprenderà 32 casette, allineate su otto file e disposte orizzontalmente al pendio della collina. Vi sarà poi un edificio centrale provvisto di ristorante, di due piscine, di due campi da tennis ed uno da golf, mentre un'intera ala sarà destinata agli uffici, ai servizi, ed agli alloggi del personale e degli autisti. Una rete di stradine ghiaiose, lungo il pendio, allaccerà fra loro le 32 casette, internamente divise in due stanze, nelle quali potranno essere ospitate 128 persone. La costruzione dell'autostello, che si chiamerà Belamotel, importerà una spesa di 160 milioni di lire.

Nel Belamotel romano le formalità per l'affitto saranno ridotte alla forma semplice. I prezzi saranno contenuti al di sotto delle tariffe di un albergo di prima categoria e il cliente avrà a disposizione una stanza di 5 metri per 4, un bagno e ogni conforto.

## CRUCIVERBA A DOPPIA LETTURA

Questo cruciverba ha la specialità di ripetere le parole orizzontalmente e verticalmente. Ecco perché le definizioni sono tanto poche...



## Definizioni

1. Vi si trova molta gente... di lettere e... di vaglia - 2. E' contro l'ubiquità - 3. Spostati - 4. Respiro più forte - 5. Sta in Germania - 6. Trampoliere - 7. Nome di un eresiarca - 8. Discendente di un re d'Argo e di Micene - 9. Animale che ride - 10. Irsuta - 11. Nome femminile - 12. Respiro difficile - 13. Frana - 14. Cavaliere ungherese - 15. Imprese di chi ha coraggio - 16. Dea della Giustizia - 17. Alpi bergamasche - 18. Residenze - 19. Primo fra infiniti - 20. Nome femminile - 21. Opera - 22. Stelle - 23. Poema di grandi gesta - 24. Re dei Lapiti, fulminato da Giove - 25. Con - 26. Abbreviatio maschile - 27. Il vanitoso per eccellenza - 28. Immagine sacra - 29. Ripassa il filo nell'ordito.

Solution on p. 346

Per le vetture verranno ricavati piccoli garage sfruttando la pendenza della collina.

## UNA MONETA DA 500 LIRE ALLO STUDIO IN ITALIA

Quanto prima verranno messe in circolazione in Italia monete metalliche da 500 lire, che sostituiranno gli equivalenti biglietti di banca. Le caratteristiche ed il nome della nuova moneta sono attualmente oggetto di particolari studi. Si ritiene che il contenuto in argento della nuova moneta sarà particolarmente elevato e proporzionato al suo importo, anche perchè è risaputo che uno dei sistemi più efficaci per scoraggiare la falsificazione della monetazione metallica è quello di rapportare il contenuto in metallo al valore intrinseco della moneta.

## DUE MILIONI DI ABITANTI A ROMA ENTRO IL 1959

La popolazione romana è aumentata di 48.983 unità, dal giugno 1956 alla data del 30 giugno 1957 infatti risultavano presenti a Roma 1.908.319 persone di cui 1.835.135 in possesso della cittadinanza. La media della immigrazione, che si credeva lievemente flessa in questi ultimi tempi, ha invece dimostrato di essersi mantenuta ai livelli costanti degli anni precedenti e forse di aver subito un ulteriore aumento, aggirandosi attorno alle 45 mila unità annue la immigrazione media registrata negli anni del 1946 al 1956.

In tal modo è facile ritenere che entro il 1959 nella Capitale si saranno effettivamente raggiunti i due milioni di abitanti come popolazione permanente e residente.

*La Voce degli Italiani, LONDRA*

una rete, a network. i turisti motorizzati, motoring tourists. arricchito, enriched. sorgere, to rise. proveniente da, coming from. autostello, motel. strada consolare, much used road. la piscina, swimming-pool (also fish pond). autista, motorist. complesso alberghiero, entity of inns. stradine ghiaiose, gravelled paths. il pendio, slope. allaceerà, will link up, from allacciare.



stanza, room. una spesa, amount, income. P'affitto, lease, letting.  
ricavato, dug out. sfruttando, taking advantage of. la pendenza,  
gradient.



§ 5. *The Next Steps—Books to Read—Reference Books: Dictionaries and Grammars—Newspapers and Magazines—Per scrivere e parlar bene*

When the student has satisfied himself (and his teacher, if he has had one) that he has worked through this book to good effect, his next steps must lead towards the perfecting and expansion of what he has learnt here. How to set about this must depend on his circumstances, but it can safely be said that he will learn more in a holiday of weeks than he will learn by months of study from books. So, if it is at all possible, have a holiday in Italy, however short it may be. If he is working for an examination he will know the standard of knowledge required and adjust his studies accordingly, taking account of any texts that may be prescribed. Apart from these, he must never miss an opportunity of speaking Italian with Italians or of listening to radio broadcasts as often as possible. Another thing he can do without labor, and that is to read as many books in English as possible about Italy, whether they be novels, history, biography, or literature in general. This provides a background of knowledge which will be useful for reading books by Italian authors in their original language, a stage which should quickly be achieved if this course has been worked through carefully.

The first book in Italian to be read should without doubt be *I Promessi Sposi*, to which the learner has been introduced here. There are many editions, but that published by Le Monnier, Florence, is a good one for this purpose, being well supplied with explanatory notes and commentary by the editor, Enrico Bianchi. There is an excellent translation in English by Archibald Colquhoun (No. 999 in Everyman's Library, published by J. M. Dent & Sons, Ltd., London); a great stand-by for the student. Another suitable and delightful book is *Le Avventure di Pinocchio*, by C. Collodi; the dialogue in it is particularly good for the foreign student. It is in its class a masterpiece, having something of the reverse quality of Swift's *Gulliver's Travels* in that, being originally written for children, it is greatly enjoyed by adults.

*Pinocchio* is published in the inexpensive Biblioteca Moderna Mondadori, Milan, which also publishes the following books that can be recommended:

*Il chiodo rosso*, by Alessandro Varaldo  
*L'immorale*, by T. Antongini  
*Come le foglie*, by Giuseppe Giacosa  
*Tempo di marzo*, by Francesco Chiesa  
*Tutta Frusaglia*, by F. Tombari  
*I divoratori*, by Annie Vivanti  
*Il Principe*, by Niccolò Machiavelli

The list of books could be extended indefinitely, but those mentioned above are chosen as suitable for this purpose.

Another important asset of the language learner lies in the fact that since the end of the Second World War many modern English and American books are being translated into Italian. The list grows every year. Why not, then, read some of them in Italian, even if you have read them before in English? Mondadori publish Joseph Conrad's *The Nigger of the Narcissus* under the title *Il nero del "Narciso"* and Raymond Chandler's *The Great Sleep* as *Il grande sonno*. Any bookseller who specializes in Italian books should be able to supply many more.

A good dictionary has now become essential. The Italian-English and English-Italian dictionaries (large and small) by



Alfred Hoare, published by Cambridge University Press, fulfil most requirements. But, for several reasons, I would advise the serious student to make himself accustomed as soon as possible to the use of a dictionary in Italian for Italians. There is a truly admirable biggish one: *Novissimo Dizionario della Lingua Italiana*, by Fernando Palazzi, published by Ceschina Principato, Milan. And, possibly more attractive, and eminently serviceable for most students, is the smaller version of the same work: *Il Piccolo Palazzi*, from the same publishers. The pocket-sized *Langenscheidt's Universal Dictionary—English-Italian and Italian-English* (published in the United States, its possessions and territories, and the Philippine Islands, by Barnes & Noble, Inc.) is handy and should serve well.

There is no Italian Grammar in English that is comparable to many grammars of other languages, and I think that the student who wishes to fill in and expand his knowledge of Italian grammar should turn to, say, *La Lingua Nazionale*, by Bruno Migliorini (published by Le Monnier, Florence), or to the *Grammatica Illustrata della Lingua Italiana*, by Vincenzo Palumbo (published by Signorelli, Rome), both of which are esteemed in Italy.

All students of Italian in Great Britain will find it advantageous and pleasant to become a member of The Italian Institute, 39 Belgrave Square, London, S.W.1. This Institute provides Courses in the Language and Literature, lectures by eminent Italians and others, concerts, film shows, and there is an excellent Library from which books can be borrowed. The cost of membership is small in comparison with the facilities offered. Italian daily newspapers and weeklies, some of the latter illustrated, provide topical reading. Dailies: *Corriere della Sera*, Milan; *La Stampa*, Turin; *Il Messaggero*, Rome; and *Il Mattino*, Naples. There are several weeklies: *OGGI* can be recommended.

Those persons living outside Italy who wish to subscribe to Italian periodicals and magazines, or wish to purchase books in Italy, may write directly to the respective publishing house or a bookseller who supplies overseas readers. Two excellent examples are *Libreria Hoepli* of Rome (Largo Chigi, 15) and

Milan (Via Mameli, 13), and *Libreria Dedalo* of Rome (Via Barberini, 75). On receiving the order, the publisher or bookseller concerned will send the book or magazine required, together with the bill, which must be paid in accordance with present currency regulations governing either the dollar or sterling areas. *La Voce degli Italiani*, a London weekly (6d.), can be obtained through a newsagent or direct from: *La Voce degli Italiani*, 29 Beauchamp Place, London, S.W.3.

Every student who has a hobby or speciality, or is for some reason interested in any particular subject, should endeavor to find books in Italian on that subject. Hoepli of Milan publishes a series of popular books covering a wide range of subjects; and there are others. Here a bookseller can help, and in London there is: Alec Tiranti Ltd., 72 Charlotte Street, W.1; although their speciality is works on fine art, they stock a good range of other books, and can obtain from Italy any book in print. But there is another useful source of information which can provide information not always available to booksellers. This is: *Il Centro Nazionale di Informazioni Bibliografiche*, which has been established in Rome, corresponds with all the libraries and cultural institutes in Italy and various centers belonging to other nations. It gives oral and written information to those persons desirous of widening their knowledge of Italy and Italian affairs and furnishes lists of useful publications on a wide range of subjects. It does not pretend, however, that the information it supplies is exhaustive. Bibliographical items are furnished free of charge. A small payment is required for:

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Inquiries to: *Il Direttore della Biblioteca Nazionale Centrale* "Vittorio Emanuele II"—Via del Collegio Romano 27, Rome, Italy.



## *per scrivere e parlar bene*

### DIZIONARIO LINGUISTICO MODERNO

Per gentile concessione dell'Editore Mondadori pubblichiamo questa "guida pratica per scrivere e parlare bene" che è ricavata dal "Dizionario Linguistico Moderno" di Aldo Gabrielli. Lo scopo che ci proponiamo è lo stesso che si è proposto l'autore del dizionario: **"di insegnare a chi mal la conosce e di ricordare a chi trascurandola l'ha dimenticata, la buona lingua italiana."**

**ADEMPIRE.** Meno comune **adempiere**, è verbo transitivo e si costruisce con il complemento oggetto: **adempiere un dovere, adempiere una promessa** e sim. Non è quindi corretto usarlo come intransitivo e con la preposizione **a**, e dire "adempire a un dovere, a una promessa".

**ADIBIRE.** Neologismo, dal latino **adhibere**; dal linguaggio burocratico è passato oggi nell'uso; certo è pendantesco e la sua coniugazione faticosa. Meglio si useranno i verbi **adoperare, usare, assegnare, affidare** (meno bene **destinare**), secondo i casi.

**ADORARE.** Dal latino **adorare** (composto di **ad**, verso, e **orare**, pregare), vuol dir propriamente: "rivolgersi a uno con la preghiera", e quindi tributare il culto ad una divinità. E' il verbo da usare propriamente per il culto a Dio.

Oggi però si adora un poco ogni cosa. Così si adorano gli sport del calcio e degli sci, si adora il mare, si adora se stesso, si adorano la pizza napoletana e gli spaghetti con le vongole. E' la stessa elefantiasi dell'immagine, per cui oggi c'è chi "va pazzo" per i marroni candidi, per il ballo e per la canasta. Gonfiezza ed esagerazioni tutte fr. Con maggior misura e con uguale efficacia, si dirà **mi piace moltissimo, sono ghiotto, sono avido, sono ingordo, amo soprattutto, preferisco specialmente, ho un debole per**, e sim., secondo il bisogno.

**ADOPTARE.** Propriamente "prendere alcuno per figlio secondo la legge", si usa bene anche in senso figurato, quando significa far proprio, approvare, accettare un pensiero altrui: **adottare un'opinione, un metodo, una dottrina.** Si usa male invece riferito a decisioni, deliberazioni, pensieri personali; in questi casi si dirà **prendere** una decisione, **scegliere** un partito, **attuare** un provvedimento, e simili.

**AERODROMO.** Neologismo, campo d'aviazione; foggato su **ippodromo** (**aero** e gr. **dròmos**, campo per le corse, arena); oggi tuttavia è molto più raro di **AEROPORTO**, che sa meno di esperimento, di spettacolo.

*La Voce degli Italiani, LONDRA.*

## "ALL PURPOSES" VOCABULARY

This list contains some 2500 words by means of which all others except technical words can be defined or explained. In this sense it can claim to be useful for "all purposes." But it does not contain all the words which have appeared in the body of the text; those not in the Vocabulary have been explained in their place. Furthermore, there are here words which have not appeared in the reading but which it is advisable to know. The more unusual irregular Verbs are omitted, also numerals, pronouns, and geographical names given on pages 41-42.

## A

**A**, ad, to, at  
**abbandonare**, to abandon  
**abbasso**, downstairs  
**abbastanza**, enough  
**abbondanza**, abundance  
**abile**, skilful, clever  
**abilità**, skill  
**abitante**, inhabitant  
**abito**, coat, dress  
**gli abiti**, clothes  
**abitudine**, habit  
**accadere (irr.)**, to happen  
**accanto, -a**, near to  
**accendisigaro**, lighter (cigarette)  
**accettare**, to accept  
**accoglienza**, welcome, greeting  
**accogliere**, to welcome  
**accompagnare**, to accompany  
**accusare**, to accuse  
**aceto**, vinegar  
**acqua**, water  
**— minerale**, mineral water  
**— di Seltz**, soda-water  
**acquarello**, water-color  
**acquisto**, purchase  
**adagio**, slowly  
**adattato**, adapted  
**addio!** good-bye

**adesso**, now  
**aerodromo**, aerodrome  
**aeroplano**, aeroplane  
**aeroporto**, airport  
**affamato**, hungry  
**affare**, affair, transaction  
**affari**, business, commerce  
**affatto**, quite, at all  
**affetto**, affection  
**affezionato**, affectionate  
**affinchè**, in order that  
**affisso**, affixed (**a**, to)  
**affondato**, sunk  
**agente**, agent  
**di polizia**, policeman  
**aggiungere**, to add  
**agiatezza**, comfort, leisure  
**agnello**, lamb  
**ago**, needle  
**agricoltura**, agriculture  
**agro, -a**, sour  
**aiutare**, to help  
**aiuto**, help  
**ala**, wing  
**albergo**, inn, hotel  
**albero**, tree  
**alcool**, alcohol  
**— denaturato**, methylated spirit  
**alcuno, -a**, any, anybody, some, somebody

**allegro**, gay, merry  
**alloggiare**, to lodge  
**allora**, then  
**d'allora**, since then  
**d'allora in poi**, from then on  
**almeno**, at least  
**altare**, altar  
**altezza**, height  
**alto**, high, tall  
**altrimenti**, otherwise  
**altro, -a**, other  
**altrove**, elsewhere  
**amabilità**, kindness  
**amare**, to love  
**amaro**, bitter  
**ambasciata**, embassy  
**ambasciatore (-trice)**, ambas-  
 sador (-ess)  
**ambedue**, both  
**ambizione**, ambition  
**amicizia**, friendship  
**amico**, friend (*pl. amici*)  
**ammalarsi**, to get sick, ill  
**ammalato, -a**, ill, sick  
**amministrazione**, administra-  
 tion, management  
**ammobiliato**, furnished  
**amore**, love  
**per amore di**, for sake of  
**analisi**, analysis  
**anche**, also  
**ancora**, yet, still  
**andare (irr.)**, to go  
**— a cavallo**, to ride on horse-  
 back  
**— a male**, to go bad  
**— a piedi**, to go on foot  
**— a prendere**, to fetch  
**— a spasso**, to go for a walk  
**— in carrozza**, to ride in a car-  
 riage  
**andato, -a**, gone  
**anello**, ring  
**andito**, passage, corridor  
**angolo**, angle, corner  
**anima**, soul, spirit  
**animale (m.)**, animal  
**animo**, mind  
**animo!** courage!  
**annali (m.)**, annals  
**annata**, year (the whole)  
**anniversario (m.)**, anniversary

**anno**, year  
**anticamente**, formerly  
**anticamera**, entrance, hall  
**antico, -a**, ancient  
**antipasto**, hors d'œuvres  
**antipatico, -a**, unattractive  
**anzi**, rather (more)  
**aperitivo, aperitif**  
**aperto, -a**, open, opened  
**apparecchio**, apparatus  
**— radio**, radio set  
**— fotografico**, camera  
**appartamento**, apartment, flat  
**appassire**, to wither, to fade  
**appena**, as soon as, hardly  
**applaudito, -a**, applauded  
**applauso (m.)**, applause  
**applicazione (f.)**, application  
**apposta**, on purpose, expressly  
**approvazione**, approbation, ap-  
 proval  
**appunto**, just  
**aprire**, to open  
**arancia**, orange  
**arco**, arch  
**ordine (irr.)**, to burn  
**arena**, sand  
**argento**, silver  
**aria**, air  
**arioso, -a**, airy  
**armadio (m.)**, cupboard, ward-  
 robe  
**armata**, navy, fleet  
**arme, arma (f.)**, weapon  
**armonia**, harmony  
**arrendersi (irr.)**, to surrender  
**arrivare**, to arrive  
**arrivato, -a**, arrived  
**arrivederci!** good-bye, au revoir!  
**arrivo**, arrival  
**arrosto**, roast (-beef)  
**arte**, art  
**artiglieria**, artillery  
**artista (m. & f.)**, artist  
**ascensore (m.)**, lift, elevator  
**asciugamano**, towel  
**asciutto, -a**, dry  
**ascoltare**, to listen  
**asino**, ass  
**aspettare**, to wait, expect  
**aspettato, -a**, waited for, expected  
**aspetto**, aspect



assaggiare, to taste, to try  
 assai, enough  
 assalire (*irr.*), to attack  
 assetato, thirsty  
 assicurato, -a, assured  
 assistenza, assistance, help  
 assistere (*irr.*), to assist, attend  
 astenersi (*irr.*), to abstain  
 astuccio, case, cover  
 attento, -a, attentive  
 attenzione (*f.*), attention  
 attirato, -a, attracted, won  
 atto, act  
 attraversare, to cross  
 attraverso, across  
 attribuito, -a, attributed  
 augurio, good wish  
 autobus, bus  
 automobile (*f.*), motor car. Also  
 l'auto  
 autunno, autumn  
 avere, to have  
 — aver . . . anni . . . to be . . .  
 years old  
 — bisogno, to want to need  
 — caldo, to be warm  
 — da fare, to have to do  
 — a mano, to have at hand  
 — in uggia, to have a dislike for  
 — fame, to be hungry  
 — fretta, to be in a hurry  
 — freddo, to be cold  
 — molto piacere, to be delighted  
 — paura, to be afraid  
 — premura, to take care  
 — ragione, to be right  
 — sete, to be thirsty  
 — sonno, to be sleepy  
 — torto, to be wrong  
 — vergogna, to be ashamed  
 aviazione, aviation, flying  
 avvertimento, warning  
 avvezzo, accustomed  
 avvocato, lawyer  
 azione, action  
 azzurro, blue

## B

Bacio, kiss  
 bagaglio, baggage  
 bagnarsi, to bathe

bagnato, wet  
 bagno, bath  
 — fare il —, to take a —  
 ballare, to dance  
 ballo, ball, dance  
 bambino, child, baby  
 banca, bank  
 banchetto, banquet  
 banchiere, banker  
 banco (di mostra), counter  
 banchina, platform (railway),  
 quay  
 bandiera, flag  
 barba, beard  
 barbiere, barber  
 barca, boat  
 basso, -a, low  
 bastare, to be enough  
 basta! That's enough!  
 bastone (*m.*), stick  
 battaglia, battle  
 battere, to beat  
 batteria, battery  
 baule (*m.*), trunk, box  
 bellezza, beauty  
 bello, -a, beautiful  
 benchè, although  
 benedire (*irr.*), to bless  
 bene, well  
 beneficenza, charity  
 benino! good! well done!  
 benzina, petrol, gasoline  
 bere (*irr.*) } to drink  
 bere (*irr.*) }  
 bevanda, drink  
 bevuto, drunk  
 biancheria, laundry  
 bianco, white  
 biancone (*m.*), baggage counter  
 biblioteca, library  
 bicchiere (*m.*), glass  
 bicicletta, bicycle  
 biennio, two-year period  
 biglietto, ticket  
 bimestre, two-months period  
 birra, beer  
 biscotto, biscuit  
 bisognare, to be necessary, to  
 want  
 bocca, mouth  
 bock (*m.*), di birra, "pint" of beer  
 bollo, stamp (francobollo)

bontà, goodness  
 bordo, ship's side  
 a bordo, on board  
 borsa, purse, handbag; Stock  
 Exchange  
 bosco, wood  
 bottega, shop  
 bottiglia, bottle  
 bottone (*m.*), button  
 bove, ox  
 braccio, arm  
 bravo! bravo! excellent!  
 bravo (*m.*), cut-throat  
 bretelle (*le*), braces  
 brina, hoar frost  
 brocca, jug  
 bruciato, burned  
 brutto, ugly  
 buca delle lettere, letter-box  
 bucato, washing, laundry  
 bue, ox  
 bugia, story, falsehood  
 buio, dark  
 buonissimo, very good  
 buono, -a, good  
 burro, butter  
 busta, envelope

## C

cabina, cabin  
 — telefonica, telephone box  
 caccia, hunt; hunting  
 cacciatore, hunter  
 cadere (*irr.*), to fall  
 caduto, fallen  
 caffè, coffee, café  
 caffettiera, coffee-pot  
 cagna, bitch  
 calamaio, inkstand  
 calcio, football  
 calcolato, calculated  
 caldo, -a, warm, hot  
 calore (*m.*), heat  
 calpestio, tramping, hiking  
 calzature (*le*), footwear, shoes  
 calze, stockings  
 calzette (*le*), socks  
 calzolaio, shoemaker  
 cambiare, to change  
 cambiato, -a, changed, exchanged  
 camera, Parliament

camera, room  
 cameriera, maid-servant, waitress  
 cameriere, waiter  
 camicia, shirt  
 caminetto, mantelpiece, fire-place  
 camminare, to walk  
 campagna, country, countryside  
 campanello, bell  
 campanile (*m.*), bell-tower  
 campo, field  
 campo d'atterraggio, landing  
 ground  
 cancello, gate  
 candela, candle, spark plug  
 candeliere, candlestick  
 cane (*m.*), dog  
 cantare, to sing  
 cantina, cellar  
 canto, singing, song  
 canzone (*f.*), song  
 capanna, cottage  
 capace, capable  
 capelli (*m. pl.*), hair  
 capire, to understand  
 capitale (*f.*), capital  
 capitano, captain  
 capo, head, chief  
 capo cameriere, head waiter  
 Capodanno, New Year's day  
 capolavoro, masterpiece  
 capostazione, stationmaster  
 cappa, wrap, cloak  
 cappella, chapel  
 cappellaio (*m.*), hatter  
 capellino, hair  
 cappello, hat  
 capriccio, caprice  
 carabiniere, civil guard  
 caraffa, carafe  
 carbone (*m.*), coal  
 carattere, character  
 carburatore (*m.*), carburetor  
 carestia, famine  
 caricare, to charge, scarcity  
 carne (*f.*), meat, flesh  
 — di montone, mutton  
 — maiale, pork  
 caro, -a, dear, expensive  
 carrozza, carriage  
 carta, paper, card, map  
 — da lettere, writing-paper  
 — asciugante, blotting —

cartellone, poster  
cartolaio (*m.*), stationer  
cartolina postale, post card  
casa, house  
a casa, at home  
caserma, barrack(s)  
caso, case  
cassa, cash desk  
cassetta, drawer, cash box  
cassettone (*m.*), chest of drawers  
cassiere, cashier  
castello, castle  
castigo, punishment  
catena, chain  
catinella, basin  
cattivo, -a, bad, naughty  
causa, cause  
a — di, on account of  
cavaliere, cavalier, knight  
cavalleria, cavalry  
cavallo, horse  
— da corsa, race-horse  
— a cavallo, on horseback  
cavatappi (*m.*), corkscrew  
cavolo, cabbage  
c'è, there is  
cedere, to yield, to leave  
ceduto, -a, yielded  
celebre, celebrated  
cena, supper  
centinaio (*m.*), hundred  
cento, hundred  
cera, wax  
cercare, to seek, to look for, to try  
cercato, -a, sought, looked for  
certamente, certainly  
certo, -a, certain  
lo chauffeur, chauffeur (*Fr.*)  
che, than, that, which, who  
che? che cosa? what?  
che cos'ha? what's the matter?  
chi, he who; chi? who?  
chi . . . chi, one . . . another,  
the one . . . the other  
di chi, whose  
chi sa? who knows? heaven knows!  
chiamare, to call  
si chiama, is called  
chiamato, -a, called, named  
chiaro, -a, clear, light (in color)

chiasso, uproar  
chiave (*f.*), key  
chiedere (*irr.*), to ask, beg  
chiesa, church  
chiesto, asked  
chilometro, kilometer  
chiosco, kiosk (newspapers)  
chiudere (*irr.*), to shut  
chiunque (*invar.*), whoever  
chiuso, shut  
ci, there, to, us  
ci sono, there are  
ciabattino, cobbler  
ciascuno, -a, each one, everybody  
cibo, food  
cicatrice (*f.*), scar  
cielo, sky, heaven  
ciglio, brow, eye-brow  
cinematografo, cinema  
cinghia, strap  
cioccolata, chocolate  
ciò, that, it  
circa, about  
città (*f.*), city, town  
cittadino, -a (*m. & f.*), citizen  
classe (*f.*), class  
cliente (*m. & f.*), customer  
clima, climate  
cocktail (*m.*), cocktail  
codesto, -a, that (over there)  
cogliere (*irr.*), together  
cognac (*m.*), brandy  
cognato, -a, brother-, sister-in-law  
cognome, family name, surname  
colazione, breakfast, luncheon  
la prima —, breakfast  
la seconda —, lunch  
collega (*m. & f.*), colleague  
colletto, collar  
collina, hill  
collo, neck  
colonna, column  
colore (*m.*), color  
colpa, fault, blame  
colpevole, guilty, culpable  
coltello, knife  
colui, colei, coloro, he, she, those  
combattere, to fight  
combattimento, combat, fight  
combattuto, fought  
come, as, like, how

cominciare, to begin  
cominciato, begun  
comandante, commander, chief  
comandare, to command, order  
comandato, ordered  
commedia, comedy  
commerciale, commercial  
commerciante, merchant  
commercio, commerce  
commesso, salesman  
commozione, emotion, perturbation  
comodo, comfortable, convenient  
compagnia, company  
in — di, in — with  
compagno, companion  
compenso, compensation  
compito, task, job  
complicato, complicated  
complimento, compliment  
composto, composed  
comprare, to buy  
comprato, bought  
compratore, buyer, customer  
compromettere (*irr.*), to compromise  
con, with  
concedere (*irr.*), to grant  
concerto, concert  
condannato, condemned  
condizione, condition  
condotta, conduct  
conduttore, conductor  
conferma, confirmation  
confidare, to confide  
confondere (*irr.*), to confuse  
conio, wedge  
conoscere (*irr.*), to know, recognize  
conosciuto, known  
conoscenza, knowledge, acquaintance  
consegnato, consigned  
conseguenza, consequence  
consenso, consent  
considerato, considered  
consiglio, advice, council  
consistere (*irr.*), to consist  
consolare, to console, comfort  
consolato, consulate  
console, consul

contadino, -a, peasant  
conte, count  
contento, -a, content, glad  
pleased  
contessa, countess  
conto, bill, account  
contraddire (*irr.*), to contradict  
contrario, -a, contrary  
contro, against  
conveniente, convenient  
convenire (*irr.*), to suit, agree  
convento, convent  
conversazione, conversation  
convincere (*irr.*), to convince  
coperta, cover, blanket, rug  
coperto, -a, covered  
copia, copy  
copiare, to copy  
copiato, copied  
coppia, couple, married couple  
coprire (*irr.*), to cover  
coraggio, courage  
coraggioso, courageous  
corallo, coral  
corda, cord, string  
cornice, frame  
coro, choir  
corona, crown  
correre (*irr.*), to run  
corretto, correct(ed)  
corridoio, corridor  
corrispondere (*irr.*), to correspond  
corsa, race  
corso, course, avenue, main street  
cortese, polite  
cortile (*m.*), courtyard  
corto, short  
cosa, thing  
Che cosa? What?  
così, so. così . . . come, as  
... as  
costa, coast  
costare, to cost  
costretto, obliged, compelled  
costringere (*irr.*), to compel  
costui, costei, he, she; that  
costume, custom, costume  
cotoletta, -a, that  
cotoletta (*di*), cutlet (of)  
cotone, cotton, thread  
cotto, cooked



cravatta, necktie  
 creatura, creature  
 credere, to believe  
 crema, cream  
 crescere (*irr.*), to grow  
 cresciuto, grown, increased  
 crisi (*f.*), crisis  
 critica (*f.*), censure, criticism  
 cuccetta, sleeping berth  
 cucchiaino, spoon (large)  
 cucchiaino, teaspoon, spoonful  
 cucina, kitchen  
 cucire, to sew  
 cucito, -a, sewn  
 cugino, -a, cousin  
 cui, whom  
 cuocere, to cook  
 cuoco, -a, cook  
 cuore (*m.*), heart; **senza cuore**,  
 heartless  
 cura, cure, care, treatment (*med.*)  
 curiosità (*f.*), curiosity  
 cuscino, cushion

## D

da, by, from  
 dacché, since  
 danaro, money  
 danno, damage  
 dappertutto, everywhere  
 dare (*irr.*), to give  
 — disturbo, to give trouble  
 — la mano, to shake hands  
 — pensiero, to worry  
 darsena, dock  
 darsi, to happen  
 dato, -a, given  
 dattero, date  
 davanti(a), before  
 davvero, indeed, truly  
 debito, debt  
 debole, weak  
 debolezza, weakness  
 decimo, -a, tenth  
 decimo, -a, primo, -a, eleventh  
 decimo, -a, secondo, -a, twelfth  
 decimo, -a, terzo, -a, thirteenth  
 delusione (*f.*), disappointment,  
 delusion  
 denaro, money  
 dente (*m.*), tooth

dentifricio, toothpaste  
 dentista (*m. & f.*), dentist  
 dentro, in, into  
 dentro a, inside the  
 deposito, cloakroom  
 deputato, deputy  
 desiderare, to wish  
 desiderio (*m.*), desire  
 desinare (*m.*), (family) dinner  
 desistere (*irr.*), to desist  
 desolato, -a, desolate  
 destra, right  
 a destra, on to the right  
 dettato, -a, dictated  
 detto, -a, said, told  
 deve, he must  
 devono, they must  
 di, of, any, some  
 dialogo, dialogue  
 diamante (*m.*), diamond  
 dichiarato, -a, declared  
 diciannovesimo, -a, nineteenth  
 diciassettesimo, -a, seventeenth  
 diciottesimo, -a, eighteenth  
 dicitina, half a score  
 dietro, -a, behind  
 difesa, defence  
 difetto, defect, fault, lack  
 differenza, difference  
 difficile, difficult  
 difficoltà, difficulty  
 diffidenza, distrust  
 di là (da), that side (of)  
 diligente, diligent  
 dimenticanza (*f.*), forgetfulness  
 dimenticare, to forget  
 dimenticato, -a, forgotten  
 dimostrato, -a, demonstrated,  
 shown  
 dinanzi (-a), before, in the pre-  
 sence (of)  
 dintorno (*m.*), outskirt  
 Dio, God  
 dipingere (*irr.*), to paint  
 dipinto, -a, painted  
 di qua (da), this side (of)  
 di rado, seldom  
 dire (*irr.*), to say, to tell  
 diretto, -a, direct  
 direttore, manager  
 direzione, direction, manager's  
 office

dirigere, to direct  
 dirimpetto, -a, opposite  
 diritto (*m.*), right  
 discorrere (*irr.*), to speak, dis-  
 course  
 discorso, speech, discourse  
 disegno, drawing, scheme  
 disgrazia, misfortune  
 disperazione, despair  
 dispiacente, sorry  
 dispiacere (*m.*), regret, sorrow  
 dispiacere (*irr.*), to be sorry  
 disposizione, disposition, inclina-  
 tion  
 disposto, inclined  
 disprezzabile, despicable  
 disprezzare, to despise  
 distanza, distance  
 distinguere (*irr.*), to distinguish  
 distribuzione, distribution  
 disturbo, trouble  
 disubbidire, to disobey  
 dito, finger  
 diventare, to become  
 divertente, amusing  
 divertimento, amusement  
 divertirsi, to enjoy oneself  
 dividere, to divide  
 diviso, divided  
 dizionario, dictionary  
 doccia, shower bath  
 documento, document  
 dogana, customs (house)  
 doganiere, customs officer  
 dollaro, dollar  
 dolce, sweet  
 dolore, to pain  
 dolore (*m.*), pain, sorrow  
 mi duole, it pains me  
 — i denti, to have toothache  
 dolersi, to complain  
 doloroso, painful, sorrowful  
 domanda, question  
 domandare, to ask  
 domani, to-morrow  
 — l'altro, day after to-morrow  
 domestica, servant  
 domicilio, domicile, residence  
 dominare, to dominate, overlook  
 donde, whence  
 donna, woman, lady  
 dopo, after

doppio, double  
 dormire, to sleep  
 dote, dowry  
 dottore (*m.*), doctor  
 dottoressa, lady doctor  
 dove, where  
 dovere (*m.*), duty  
 dovere (*irr.*), to have to, must, to  
 owe  
 dozzina, dozen  
 dubbio, doubt  
 dubbioso, doubtful  
 dubitare, to doubt  
 duca, duke  
 duce, leader  
 duetto } duet  
 duo }  
 duomo, cathedral  
 duplice, double  
 durante, during  
 duro, hard

## E

E, ed, and  
 è, is  
 eccellente, excellent  
 eccellenza, excellence, excellency  
 eccetto, except  
 eccezione, exception  
 ecco, here is, here it is  
 eccola, here she, it is  
 eccole, here they are (*f.*)  
 eccolo, here he, it is  
 eccoli, here they are (*m.*)  
 eccomi, here I am  
 eccoci, here we are  
 eclissi, eclipse  
 eco (echi), echo(s)  
 educare, to educate  
 educazione, education  
 effetto, effect  
 efficacia, efficacy  
 eguale, equal  
 elenco, list, catalogue  
 elettrico, electric  
 enciclopedia, encyclopaedia  
 enfasi, emphasis  
 entrare, to enter  
 entrata, entrance  
 erba, grass  
 erede, heir, -ess

eroe, hero  
 eroina, heroine  
 esagerazione, exaggeration  
 esame, examination  
 esatto, -a, exact  
 esempio, example  
 esercito, army  
 esigenza, exigency, compulsion  
 esistere, to exist  
 esortazione, exhortation  
 esperienza, experience  
 esposizione, exhibition  
 esposto, -a, exposed  
 espressione (f.), expression  
 essere (irr.), to be  
 — all' ordine, to be ready  
 — al verde, to be penniless  
 — d'accordo, to agree  
 — da più di . . ., to be better than . . .  
 — di buon umore, to be in high spirits  
 — in forse, to hesitate  
 — in procinto di . . ., to be on the point of . . .  
 esso, he or it, essa, she, essi, esse, they  
 estate (f.), summer  
 è stato, has been  
 est, east  
 estero, -a, foreign  
 — all' estero, abroad  
 estorcere (irr.), to extort, to wrest  
 estremo, -a, extreme  
 età, age  
 etichetta, label  
 evitare, to avoid

## F

fa (in reference to time), ago  
 fa (si), fanno (si), it is made, they are made  
 fabbricato, -a, built  
 faccenda, affair  
 — faccende di casa (f.pl.), household matters  
 facchino, porter  
 faccia (f.), face  
 facile, easy  
 fagioli, French beans  
 falegname (m.), carpenter

fallire, to fail  
 falso, -a, false  
 fame (f.), hunger  
 famiglia, family  
 famoso, -a, famous  
 fanale (m.), lantern  
 fanciullo, -a, small boy, little girl  
 far(e) (irr.), to do, to make  
 — a tempo, to be in time  
 — fare il . . . (with a noun of profession) to be . . .  
 — il broncio, to be cross  
 — il piacere di, to be so kind as  
 — il sordo, to turn a deaf ear  
 — male, to hurt  
 — meglio a, to have better  
 — mostra, to make a show  
 — presto, to make haste  
 — una passeggiata, to take a walk  
 — le valigie, to pack (trunks)  
 — una visita, to pay a visit  
 farfalla, butterfly  
 farina, meal, flour  
 farmacia, chemists', druggists'  
 farmacista, chemist  
 faro, lighthouse, traffic light  
 fatica, labor, hard work  
 — per . . ., suited to . . .  
 fatto, -a, made, done  
 fatto, fact  
 fattoria, farm  
 favola, fable  
 favore (m.), favor  
 — a favore di, in favor of  
 — per favore, please  
 fazzoletto, handkerchief  
 fede (f.), faith  
 fedele, faithful  
 felice, happy  
 felicità, happiness  
 femmina, female  
 ferita, wound  
 ferito, -a, wounded  
 fermare, to stop  
 fermo, -a, still  
 feroce, ferocious  
 ferro, iron  
 ferrovia, railway  
 fertile, fertile  
 festa, feast, holiday, festival  
 fiamma, flame

flammifero, match  
 fiasco, flask (2/3 liters of wine)  
 fico, fig, fig-tree  
 fiducia, trust, confidence  
 figlio, figliuolo, son  
 — figlia, figliuola, daughter  
 filo, thread, wire  
 finalmente, finally, at last  
 finestra, window  
 finchè, till  
 fin da, since; fin d'ora, from now on  
 fine (f.), end  
 — alla fine, at last, after all  
 finestra, window  
 finire, to finish  
 finito, -a, finished  
 fino a . . ., until, up to . . .  
 fioraia, flower stand, stall  
 fiore (m.), flower, blossom  
 fiorire, to blossom, to bloom  
 firma, signature  
 firmare, to sign  
 fissato, -a, fixed  
 fitto, -a, thick  
 fiume (m.), river  
 foglia, leaf  
 foglio, sheet of paper  
 fondo (in) a . . ., at the bottom of . . .  
 fontana, fountain  
 (le) forbici, scissors  
 forchetta, fork  
 foresta, forest  
 forestiero, foreigner, stranger  
 forma, form  
 formaggio, cheese  
 formato, formed  
 forse, perhaps  
 forte, strong  
 fortuna, fortune  
 fortunatamente, fortunately  
 forza, strength  
 — a — di, by dint of  
 fosso, ditch  
 fotografia, photograph  
 fra, between, among  
 franchezza, boldness  
 francobollo, postage stamp  
 fratello, brother  
 freddo, -a, cold  
 freno, brake

fresco, fresh, cool  
 — al fresco, in the open air  
 fretta, haste  
 frittata, omelette  
 fritto, fried  
 fronte (f.), forehead  
 frontiera, frontier  
 frutta, dessert, a single fruit  
 frutto, fruit (in general)  
 fucilata, gun-shot  
 fucilato, shot  
 fucile (m.), gun  
 fuggire, to run away, escape  
 fumare, to smoke  
 fuoco, fire  
 fuori, outside  
 furgone (m.), baggage car  
 furore, fury, rage

## G

Gabbia, cage  
 gabinetto, lavatory, W.C.  
 galleria, gallery  
 gallina, hen  
 gallo, cock  
 gamba, leg  
 garage (m.), garage  
 gatto, cat  
 gelato, ice-cream  
 gelosia, jealousy  
 generale, general  
 genere (m.), gender, genus, kind, sort  
 genero, son-in-law  
 generoso, generous  
 genio, genius  
 genitore, parent  
 gente, people  
 gentile, kind, gentle  
 gentilezza, kindness  
 gentilmente, kindly  
 geografia, geography  
 ghiaccio, ice  
 già, already  
 giacca, coat, jacket  
 giallo, yellow  
 giardiniere, gardener  
 giardino, garden  
 gilè (m.), waistcoat  
 giocattolo, plaything, toy



gioia, joy, precious stone  
gioie, jewels  
giornale (*m.*), newspaper  
giornata, (whole) day  
giorno, day  
giovane, young  
giovane (*m. & f.*), youth  
giovannotto, young man  
gioventù, youthfulness  
giovinezza, youth, young people  
gita, trip, excursion  
giù, down  
giudice, judge  
giudizio, judgment  
giungere (*irr.*), to arrive, over-  
take, reach  
giuoco, game  
giusto, right, correct  
glorioso, glorious  
gloria, glory  
goccia, drop  
godere, to enjoy  
gola, throat  
gomma, india rubber, *also* tire  
gonnella, skirt  
governatore, governor  
governo, government  
gradire, to like  
gradito, -a, agreeable, pleasing  
grammatica, grammar  
grammofono, gramophone  
grande, big, great, grown up  
grandinare, to hail  
grano (*m.*), corn  
gratitudine (*f.*), gratitude  
grave, grave  
grazia, pardon, grace  
grazie, thank you, thanks  
grazioso, -a, pretty, nice  
gridare, to cry, to shout  
grigio, -a, grey  
guadagnare, to gain, to earn  
guadagno, gain  
guai! woe!  
guanciale (*m.*), pillow, cushion  
quanto, glove  
guardare, to look at  
guardia (*f.*), policeman  
guarire, to recover  
guerra, war  
guida (*f.*), guide, guide-book  
gusto, taste

## H

ha, he has  
ha avuto, he has had  
hai, thou hast  
hanno, they have  
ho, I have

## I

Iddio, God  
idea (*f.*), idea  
ieri, yesterday  
ieri l' altro, the day before  
yesterday  
inchiostro, ink  
indifferenza, indifference  
indulgente, indulgent  
illuminare, to illuminate  
immenso, -a, immense  
immergere (*irr.*), to plunge  
impadronirsi di . . ., to take  
possession of . . .  
imparare, to learn  
imparato, -a, learned, learnt  
impazienza, impatience  
impedire, to prevent  
impegno, engagement  
imperatore, emperor  
imperatrice, empress  
impiegato, -a, employee, em-  
ployed, clerk  
impiego, employment  
importante, important  
importanza, importance  
importare, to mind  
non importa, it doesn't matter  
impossibile, impossible  
impresa, undertaking  
impressione, impression  
imprudenza, imprudence  
in, in, into  
incaricare, to charge, entrust  
incaricato, a person entrusted  
incarico, charge, office  
incerto, -a, uncertain  
inchiostro, ink  
incitamento, incitement  
incominciare, to start  
incontrare, to meet  
incontrato, -a, met

indicato, -a, indicated, shown  
indirizzo, address  
indovinare, to guess  
infatti, in fact  
infelice, unhappy  
inferiore, inferior, lower  
informazione, information  
infreddatura, a cold  
ingannare, to deceive, to cheat  
ingegnere, engineer  
ingegno, talent, genius  
ingresso, entrance  
in mezzo a . . ., in the midst  
of . . .  
innamorato, a(di) . . ., in love  
(with)  
innocente, innocent  
innocenza, innocence  
insalata, salad  
insegnare, to teach  
insetto, insect  
insieme (con), with, together  
insistere (*irr.*), to insist  
insopportabile, unbearable  
intelligente, intelligent  
intelligenza, intelligence  
intenzione (*f.*), intention  
interessante, interesting  
interpretare, to interpret  
inteso, -a, understood  
intitolato, -a, entitled  
intorno, around  
intrigo, intrigue  
inutile, useless  
invadere (*irr.*), to invade  
invece di . . ., instead of . . .  
inverno, winter  
invidia, envy  
invitare, to invite  
invitato, invited, guest  
invito, invitation  
ira, anger, ire  
isola, island  
istitutrice, governess

## L

là, there  
labbro (*m.*), lip, edge  
(*pl. m. or f.*) i labbri or le  
labbra, edges, lips  
lacrima, tear

ladro, thief  
laggiù, down there  
lagnarsi, to complain  
lago, lake  
lampada, lamp  
lampeggiare, to lighten  
lampo, lightening  
lana, wool  
lapis (*m.*), pencil  
larghezza, breadth  
largo, broad, large  
lasciare, to leave (behind), aban-  
don; to leave a place  
lasciato, left  
lassù, up there  
lato, side  
latte (*m.*), milk  
latteria, dairy  
lattiera, milk-jug  
lavabo (*m.*), wash-basin  
lavandaia, laundress  
lavare, to wash  
lavarsi, to wash oneself  
lavorare, to work  
lavoro, work  
legazione (*f.*), legation  
legge (*f.*), law  
leggere, to read  
letto, read (*p.p.*)  
leggiero, light  
legna, wood, fuel  
legno, wood, timber  
legumi(i), vegetables  
Lei, you  
lente, eye-glass, lens  
lento, slow  
lenzuolo, sheet (bed)  
leone, lion  
-essa, -ess  
lesso, boiled meat  
lettera, letter  
letteratura, literature  
letto, bed  
lettura, reading, lecture  
lezione, lesson  
li, there (*more precise than là*)  
Esce di lì! Get out!  
liberare, to deliver, free  
liberazione, delivery, liberation  
libero, free  
libertà, liberty  
libraio, bookseller

**libreria**, bookshop  
**libro**, book  
**limonata**, lemonade  
**limone**, lemon  
**lingua**, tongue, language  
**lira**, unit of currency  
**lira sterlina**, pound sterling  
**lista**, list, menu  
**litro**, litre  
**locanda**, lodging-house, inn  
**locandiera**, innkeeper's wife  
**locandiere**, innkeeper  
**lodare**, to praise  
**lodato**, praised  
**lode** (*f.*), praise  
**lontano**, far  
**Loro**, you  
 (il) **loro**, their(s)  
**luce** (*f.*), light  
**lucido**, shining  
**lume**, light, enlightenment  
**luna**, moon  
**lunghezza**, length  
**lungo**, long  
**lupo**, wolf

## M

**ma**, but  
**macchina**, machine  
**macchina fotografica**, camera  
**madre**, mother  
**maestà**, majesty  
**maestro**, master, teacher  
**magazzino**, warehouse  
 il **grande** —, big store  
**maggiore**, greater, older  
**magistrato**, magistrate  
**maglia**, vest (woollen)  
**magnano**, blacksmith  
**magnifico**, magnificent  
**mai**, ever  
**maiale** (*m.*), pig, pork  
**malato**, sick  
**malattia**, sickness  
**male**, bad, evil, disease  
**mai di capo**, headache  
 — **denti**, toothache  
 — **gola**, sore throat, etc.  
**malizia**, mischief, trick  
**mamma**, mamma  
**mancanza**, want

**mancare**, to miss, lack  
**mancia**, tip, gratuity  
**mandare**, to send  
**mandato**, -a, sent  
**mandra**, flock  
**mangiare**, to eat  
**mangiato**, -a, eaten  
**manica**, sleeve  
**manifattura**, manufactory  
**maniglia**, handle, knob  
**mano** (*f.*), hand  
**mantenere**, to maintain, to keep,  
 to support  
**mantenuto**, -a, maintained, kept  
**manzo**, beef  
**mappa**, map  
**marca**, mark  
**marchese**, marquis; **marchesa**,  
 marchioness  
**marciapiedi** (*m.*), pavement  
**mare** (*m.*), sea  
**marinaio**, seaman  
**marito**, husband  
**marmellata**, jam  
**marmo** (*m.*), marble  
**marrone**, brown  
**maschio**, male  
**massimo**, -a, greatest  
**materasso**, mattress  
**matrimonio**, marriage  
**mattina**, morning  
**maturo**, -a, ripe  
**meccanico**, mechanic  
**medesimo**, -a, same, self  
**medicamento**, medicine, remedy  
**medicina**, medicine  
**medico**, doctor  
**mediocre**, neither good nor bad,  
 medium  
**meglio**, better  
**mela**, apple  
**melo**, apple tree  
**memoria**, memory  
 a **memoria**, by heart  
**meno**, less. **meno . . . che**,  
**meno . . . di**, less . . . than  
**mentre**, while  
**meravigliarsi** (*di*) . . . , to won-  
 der, to be astonished (at)  
**meraviglioso**, marvellous  
**mercanzia**, goods  
**mercante**, merchant

**mercato**, market  
**a buon mercato**, cheap  
**merce**, wares  
**mercè**, thanks to  
**meritato**, -a, deserved  
**merito**, merit  
**mese** (*m.*), month  
**messo**, -a, put  
**metà**, half  
**metallo**, metal  
**metro**, meter. Also, under-  
 ground railway  
**mettere** (*irr.*), to put  
 — **poco**, or **troppo tempo**, to  
 take too little or too much time  
**mezzanotte** (*f.*), midnight  
**mezzo** (*m.*), half, means, middle  
**per — di**, by means of  
**mezzogiorno**, noon  
**mi**, me, me, to me  
**migliaio**, a thousand  
**migliorato**, -a, improved  
**migliore**, better  
**milione** (*m.*), million  
**mille** (*sing.*), thousand  
**millesimo**, -a, a thousandth  
**minestra**, soup  
**miniera**, mine  
**minimo**, -a, least  
**minore**, smaller, younger  
**minuto**, minute  
**mio**, -a, my, mine  
**miseria**, misery  
**misura**, measure  
**misurare**, to measure  
**mite**, mild  
**mobilia**, furniture  
**moda**, fashion  
**modellato**, -a, modelled  
**modello** (*m.*), model  
**moderno**, -a, modern  
**modestia**, modesty  
**modificato**, -a, modified  
**modista**, milliner  
**modo** (*m.*), manner, way  
**moglie** (*f.*), wife, woman  
**molto**, -a, -i, -e, much, many  
**momento**, moment  
**monaco**, -a, monk, nun  
**monarca** (*m.*), monarch  
**monastero**, monastery  
**mondo**, world

**moneta**, money. **la piccola** —,  
 change  
**montagna**, mountain  
**montone** (*m.*), ram, mutton  
**monumento**, monument  
**morbido**, -a, soft  
**mordere** (*irr.*), to bite  
**morire** (*irr.*), to die  
**mortale**, mortal  
**morte** (*f.*), death  
**morto**, dead  
**mosca**, fly  
**mostarda**, mustard  
**mostrare**, to show  
**motivo**, motive  
**motocicleta**, motor-cycle  
**motoscifo**, motor boat  
**mucchio**, heap  
**municipio**, town hall  
**mura**, city walls  
**muro**, wall (of house)  
**museo**, museum  
**musica**, music  
**mutande** (*le*), drawers (garment)

## N

**nascere** (*irr.*), to be born  
**nascita**, birth  
**nascondere** (*irr.*), to hide  
**nascosto**, hidden  
**naso**, nose  
**Natale**, Christmas  
**natalizio**, birthday  
**nato**, born, arisen  
**natura**, nature  
**navata**, nave  
**nave** (*f.*), ship  
**nazionale**, national  
**nazionalità**, nationality  
**nazione**, nation  
**ne**, of him, of them, of her, it  
**nè . . . nè**, neither . . . nor  
**nebbia**, fog  
**necessario**, necessary  
**necessità**, necessity  
**negare**, to deny, refuse  
**negozio**, shop, business  
**nemico**, enemy  
**neppure**, not ever  
**nero**, black  
**nessuno**, nobody, not any



**neve** (*f.*), snow  
**nevicare**, to snow  
**nido**, nest  
**niente**, nothing  
**nipote**, nephew  
**no**, no  
**nobiltà**, nobility  
**noce**, (*m.*) walnut tree, (*f.*) walnut  
**nocivo**, harmful  
**nodo**, knot  
**noia**, annoyance, bore  
**noioso**, tiresome, boring  
**nome**, name, noun  
**non**, not  
**non importa**, it doesn't matter  
**non . . . mai**, never  
**nonno**, -a, grandfather, -mother  
**nonostante**, in spite of  
 — **che**, although  
**nord**, north  
**nota**, note  
**notato**, noted, noticed  
**notizia**, -e, news  
**notte** (*f.*), night  
**nozze** (*f.pl.*), wedding  
**nulla**, nothing  
**numero**, number  
**nuora**, daughter-in-law  
**nuotare**, to swim  
**nuovo**, new  
 — **di nuovo**, again  
**nutrimento**, nourishment  
**nutrire**, to feed, nourish

## O

**O**, od, or  
**obbediente**, obedient  
**obbedienza**, obedience  
**obbedire**, to obey  
**occasione**, occasion  
 — **d'**—, second hand  
**occhiali**, spectacles, glasses  
**occhio**, eye  
**occupare**, to occupy  
**occupato**, busy  
**oceano**, ocean  
**odio**, hatred  
**odorato**, sense of smell  
**odore**, odor, fragrance  
**offerta**, offer  
**offrire**, to offer

**oggetto**, object, thing  
**oggi**, to-day  
**ognicosa**, everything  
**ognuno**, each, every(body)  
**olio**, oil  
**oltre**, beyond  
**ombra**, shade  
**ombrello**, umbrella  
**omnibus**, omnibus  
**onda**, wave  
**onestà** (*m.*), honesty  
**onesto**, honest  
**onomastico**, saint's day  
**onore** (*m.*), honor  
**opera**, work  
**operaio**, workman  
**operoso**, -a, hardworking  
**opinione**, opinion  
**opposto**, opposite  
**ora** (*f.*), hour  
**ora** (*adv.*), now  
 — **d'ora innanzi**, from now on  
**orario**, time-table  
**orecchio**, ear  
**ordinare**, to order  
**ordinato**, -a, ordered  
**orgoglio**, pride  
**ordine** (*m.*), order  
**originale**, original  
**ormai**, now, by this time  
**oro**, gold  
 — **d'oro**, golden  
**orologeria**, watchmaker's  
**orologio**, watch  
**ornamento**, ornament, accomplishment  
**ospite**, host  
**osservare**, to watch, observe  
**osservazione**, observation  
**osso**, bone  
**ostacolo**, obstacle  
**ottavo**, -a, eighth  
**ottenere** (*irr.*), to obtain  
**ottenuto**, -a, obtained, produced  
**ottimo**, -a, best, very good  
**ovest** (*m.*), west  
**ozio** (*m.*), idleness

## P

**pacchetto**, packet (of cigarettes, etc.)

**pacco**, parcel, package  
**pace** (*f.*), peace  
**padre**, father  
**padrona** (*f.*), owner  
 — **di locanda** (*f.*), inn-keeper  
**padrone**, master, owner  
**paesaggio**, landscape  
**paese** (*m.*), country, village  
**pagare**, to pay  
**pagato**, -a, paid, paid for  
**pagina**, page  
**paio** (*m.*), pair; **paia** (*f.pl.*), pairs  
**palazzo**, palace  
**palco**, box (in a theatre)  
**pallone** (*m.*), ball, football  
**palma**, palm tree  
**pane** (*m.*), bread  
**paniera**, basket  
**panino**, roll  
**panna**, cream  
**pantaloni**, trousers  
**Papa** (*m.*), pope  
**paravento**, screen  
**parco**, park  
**pare** (*mi*—), it seems to me  
 — **mi pareva**, it seemed to me  
 — **mi parrebbe**, it would seem to me  
**parecchio**, -i, some, (*pl.*) several  
**parente**, relation  
**parere** (*irr.*), to seem, to look like  
**parete** (*f.*), wall (inside)  
**parlare**, to speak  
**parlato**, -a, spoken  
**parola**, word  
**parroco**, parish priest  
**parruchiere** (*m.*), hairdresser  
**parte** (*f.*), part, side  
**particolare**, particular  
**particolarmente**, particularly  
**partire**, to depart, to leave, to go  
**partito**, -a, departed, gone, started  
**Pasqua**, Easter  
**passaporto**, passport  
**passare**, to pass  
**passato**, -a, past, passed  
**passaggero**, passenger  
**passeggiata**, walk  
**passero**, sparrow  
**passione** (*f.*), passion  
**passo**, step  
**pasta**, paste

**past'asciutta**, dry paste (food)  
**pastore** (*m.*), shepherd  
 — **(le) patate**, potatoes  
**patria**, native land  
**patrimonio**, patrimony, fortune  
**patrono**, patron; **patronessa**, patroness  
**pavimento**, floor  
**pazienza**, patience  
**pazzia**, craze, madness  
**pazzo**, -a, foolish, crazy  
**peccato!** what a pity!  
**pecora**, ewe, sheep  
**pedone** (*m.*), pedestrian, passer-by  
**peggio** (*il*), the worst  
**peggiore**, worse  
**pelle** (*f.*), skin, leather  
**pellaccia** (*f.*), furs  
**pellicola**, film  
**penna**, pen, feather  
**pennello**, paint-brush  
**pennino**, steel pen  
**pensare**, to think  
**pensatore**, thinker  
**pensiero**, thought  
**pensione** (*f.*), boarding-house  
**pentimento** (*m.*), repentance  
**pentirsi**, to repent  
**pentito**, -a, repented  
**pepe** (*m.*), pepper  
**per**, for; through; by; in order to  
**pera**, pear  
**perché**, because  
 — **? why?**  
**perciò**, therefore  
**perdere**, to lose  
**per**, by  
 — **di là**, on that side, by that way  
 — **di qua**, on this side, by this way  
**perdita**, loss  
**perdonato**, pardoned  
**perdono**, pardon  
**perduto**, lost  
**pericolo**, danger  
**pericoloso**, dangerous  
**perla**, pearl  
**permesso**, permission  
**permesso**, permitted  
**permettere**, to permit  
**pero**, pear tree

però, but, however  
 persistere (*irr.*), to persist  
 persona, person  
 persuadere (*irr.*), to persuade  
 perverso, depraved  
 pesante, heavy  
 pescatore, fisherman  
 pesce, fish  
 peso, weight  
 — lordo, gross weight  
 pessimo, worst  
 pettine (*m.*), comb  
 pezzo, piece  
 piace, (*it*) pleases  
 mi piace, it pleases me  
 piacere, pleasure  
 per piacere, please  
 piacere (*irr.*), to like  
 piacevole, agreeable, pleasing  
 piaciuto, liked  
 piangere (*irr.*), to cry, weep  
 piano (*n*), floor; also plan, map  
 (of city)  
 piano, softly, slowly  
 piano! easy!  
 pianoforte, piano  
 pianta, plant  
 piantato, planted  
 pianterreno, ground floor  
 pianura, plain  
 piatto, dish  
 piatto, -a, flat  
 piazza, square  
 piccolo, small, little  
 piede (*m.*), foot  
 a piedi, on foot  
 piega, fold  
 pieno (*di*), full (of)  
 pietà, pity  
 pietanza, dish  
 pietra, stone  
 — pigiama (*m.*), pyjamas  
 pigione (*f.*), house-rent  
 pilota, pilot  
 pioggia, rain  
 piove, it's raining  
 piovere (*irr.*), to rain  
 piovoso, raining, rainy  
 pipa, pipe  
 piroscalo, steamer  
 pittore, painter  
 pittura, painting

più, more  
 — che, — di, more than  
 il — delle volte, in most cases  
 piuttosto (*che*), rather (than)  
 poco, little; pochi, few  
 a poco a poco, little by little  
 un poco(po') di, a little of  
 poesia, poetry, poem  
 poiché, since  
 politica, politics  
 polizia, police  
 pollo, chicken  
 polvere, dust, powder  
 polso, wrist, pulse  
 poltrona, arm-chair  
 pomeriggio, afternoon  
 ponte, bridge  
 pontefice, pontiff, Pope  
 popolazione, population  
 porta, door  
 portacenere (*m.*), ashtray  
 portafoglio, pocket-book, attaché-  
 case  
 portamoneta (*m.*), ladies handbag  
 portare, to take, carry  
 portasigarette, cigarette-case  
 portato, carried, brought  
 portico, porch  
 portiere } doorkeeper, janitor,  
 portinaio } hall-porter  
 posato, placed  
 possesso, possession, property  
 possibile, possible  
 posta, post office  
 a bella posta, on purpose  
 postero (-i), descendant(s)  
 posto, place, seat (in a car, etc.)  
 potente, powerful  
 potere (*m.*), power, influence  
 potere (*irr.*), to be able  
 povero, poor  
 — me! Poor me!  
 pranzare, to dine  
 pranzo, dinner  
 prato, meadow  
 predire (*irr.*), predict  
 preferire, to prefer  
 pregare, to beg, pray  
 prego, please  
 pregevole, valuable  
 preghiera, prayer, request  
 premio, prize, reward

premura, attentions  
 prendere (*irr.*), to take  
 — fuoco, to burn  
 preparare, to prepare  
 preparativo, preparation  
 preparato, -a, prepared  
 presentare, to introduce, to present  
 presentato, -a, introduced, pre-  
 sented  
 presidente, president, chairman  
 preso, -a, taken  
 presso, near  
 prestare, to lend  
 prestato, -a, lent  
 presto, fast, soon, early  
 presto o tardi, sooner or later  
 presumere (*irr.*), to presume  
 prete, priest  
 pretendere (*irr.*), to pretend  
 prevenire (*irr.*), to prevent  
 prezioso, -a, precious  
 prezzo, price, cost  
 prigionia (*f.*), prison  
 prima che (*with verb*), before  
 prima di (*ref. to time*), before  
 primavera, spring  
 prime (*sulle*), at first  
 primo, -a, first  
 principe, prince  
 principessa, princess  
 principio, beginning  
 privato, private  
 procedere, to proceed  
 procurare, to procure, to try  
 procurato, -a, procured  
 prodotto, -a, produced  
 professione, profession  
 professore (*m.*), professor  
 profondo, -a, deep  
 poco profondo, shallow  
 profumo, perfume  
 programma (*m.*), program, pros-  
 pectus  
 proibire, to forbid  
 prole (*f.*), offspring  
 promessa, promise  
 promesso, -a, promised  
 promettere (*irr.*), to promise  
 pronto, -a, ready, prompt  
 pronunzia, pronunciation  
 proposito (*a*), speaking of, apropos  
 proprio, really, actual

prosciutto, ham  
 prosperità (*f.*), prosperity  
 prossimo, -a, next  
 protettore, protector  
 protezione (*f.*), protection  
 sala di —, fitting room  
 prova, proof  
 provato, -a, proved, tried, tried  
 on, felt  
 prudente, prudent  
 prugna, plum  
 pubblicare, to publish  
 pubblicato, -a, published  
 pubblico, -a, public  
 pubblico (*m.*), the public  
 pulcino (*m.*), chicken  
 pulire, to clean  
 pulito, -a, clean  
 punito, -a, punished  
 punta, point, zero  
 punto, point, moment  
 punto, -a, not any, no  
 puntura, puncture  
 purché, provided  
 pure, yet

## Q

qua, here  
 quaderno, copy-book  
 quadro, picture  
 qualche, some  
 qualcuno, -a, some one  
 quale, which. il or la quale,  
 who, whom  
 qualità, quality  
 qualunque, whatever  
 quando, when  
 quand' anche, even if  
 quantità, quantity  
 quanto, as  
 quanto? How much?  
 quanto tempo? How long?  
 quanto meno, the less  
 quanto più, the more  
 quanto, -a, all that which, how  
 many, how much  
 quanto, -a . . . , tanto, -a, as  
 much . . . as, so much . . .  
 as  
 per quanto, however  
 in quanto a, as to



**quantunque**, though  
**quartiere** (*m.*), quarters, apartment  
**quarto**, -a, forth  
**quasi**, almost  
**quasi che**, as if  
**quello**, -a, that  
**questo**, -a, this  
**qui**, here  
**qui dentro**, in here  
**di qui**, hence  
**quindicesimo**, -a, fifteenth  
**quindicina**, about fifteen

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## R

**raccomandato**, -a, recommended, registered (of a letter)  
**raccomandazione** (*f.*), recommendation  
**raccontato**, -a, related  
**radere**, to shave  
**radio** (*f.*), radio  
**ragazzo**, -a, boy, girl  
**raggio** (*m.*), ray  
**— di sole**, sunbeam  
**ragione** (*f.*), reason  
**ragionevole**, reasonable  
**rame** (*m.*), copper  
**ramo**, branch  
**rappresentazione**, performance  
**raramente**, rarely  
**razza**, race, breed  
**re**, king  
**redini** (*pl.*), reins  
**regalare**, to make a present  
**regalato**, presented, given  
**regalo**, present  
**reggimento**, regiment  
**regina**, queen  
**registro**, register (hotel)  
**regola**, rule  
**repubblica**, republic  
**resistere** (*irr.*), to resist  
**restare**, to remain  
**restaurato**, restored  
**restituire**, to return, give back  
**restituito**, returned  
**revisione** (*f.*), examination (of baggage)

**ricamo**, embroidery, also advertisement  
**ricchezza**, riches  
**ricco**, rich  
**ricevere**, to receive  
**ricevuta**, receipt  
**ricevuto**, received  
**ricezione**, reception (hotel)  
**ricompensa**, reward  
**ricosciente**, grateful  
**ricosciuto**, recognized, acknowledged  
**ricordare**, to remind  
**ricordarsi**, to remember  
**ricordo**, remembrance  
**ricusare**, to refuse  
**ridente**, smiling  
**ridere** (*irr.*), to laugh  
**ridicolo**, ridiculous  
**ridire** (*irr.*), to tell again  
**riempire**, to fill  
**riflettere** (*irr.*), to reflect  
**riga**, ruler  
**rilegatura**, binding  
**rimandare**, to send back  
**rimandato**, postponed  
**rimanere**, to remain  
**rimasto**, left over, remained  
**rimborso**, reimbursement  
**rimedio**, remedy  
**rimprovero**, reproach  
**rincrescere** (*irr.*), to regret  
**rinfusa** (*alla*), confusedly  
**ringraziare**, to thank  
**riparare**, to repair  
**riparo**, repair  
**ripartato**, repaired, sheltered  
**ripetere**, to repeat  
**ripetuto**, repeated  
**ripido**, steep  
**riportare**, to carry back  
**riposare**, to rest  
**riscontro**, met with  
**risentirsi** (*di*), to be angry  
**riservare**, to reserve  
**riservato**, reserved  
**risoluzione**, resolution  
**risparmiare**, to spare, save  
**rispettabile**, respectable  
**rispettare**, to respect  
**rispetto**, respect

**rispondere** (*irr.*), to reply  
**risposta**, reply  
**ristorante** (*m.*), restaurant  
**ritardato**, delayed  
**ritardo**, delay  
**in ritardo**, late  
**ritorno**, return  
**di —**, back again  
**ritratto**, portrait  
**riuscire** (*irr.*), to succeed  
**riva**, bank  
**— del mare**, coast  
**riviera**, sea-coast  
**rivista**, review, magazine  
**roba**, things, stuff  
**rodere** (*irr.*), to gnaw, corrode  
**romanzo**, novel  
**rompere** (*irr.*), to break  
**rosa**, rose  
**rosolio**, liqueur, cordial  
**rossetto** (*per le labbra*), lipstick  
**rosso**, red  
**rotolo**, roll (e.g., film)  
**rovina**, ruin  
**rubato**, stolen  
**rubinetto**, tap  
**rumore** (*m.*), noise  
**ruota**, wheel

## S

**sabbia**, sand  
**sacrificio**, sacrifice  
**sagrestano**, sacristan  
**sala**, hall  
**— da pranzo**, dining-room  
**sale** (*m.*), salt  
**salire** (*irr.*), to go up, climb  
**salotto**, sitting-room  
**salsiccia**, sausage  
**saltare**, to jump  
**saltato**, jumped  
**salutare**, to greet  
**salute** (*f.*), health  
**saluto**, greeting  
**salvato**, saved  
**salvo** (*adj.*), saved  
**sandwich** (*m.*), sandwich  
**sangue** (*m.*), blood  
**sano**, -a, healthy, wholesome  
**santo**, -a, saint, holy (*adj.*)  
**sapere** (*irr.*), to know (things)

**sapone** (*m.*), soap  
**sapore** (*m.*), taste, flavor  
**sarto**, -a, tailor, dress-maker  
**savio**, -a, wise  
**sbaglio** (*m.*), mistake, fault  
**sbarcato**, -a, landed  
**scaffale** (*m.*), shelf  
**scala**, stairs, ladder  
**scambiato**, -a, exchanged  
**scarpa**, shoe  
**scatola**, box  
**scegliere** (*irr.*), to choose  
**scelta**, choice  
**scelto**, -a, chosen  
**scena** (*f.*), scene, scenery  
**scendere** (*irr.*), to go down  
**sceso**, -a, descended, gone down  
**scherzo**, joke, pleasantry  
**schiavitù** (*f.*), slavery  
**schioppo**, gun  
**sciarpa**, scarf  
**scienza**, science  
**sciupare**, to spoil, to waste  
**sciupato**, -a, spoiled  
**scontrino**, voucher  
**lo scontrino del bagaglio**, baggage ticket  
**scritto**, -a, written  
**scrittoio**, desk  
**scrittore** (*m.*), writer  
**scrittrice** (*f.*), writer  
**scrittura**, writing, hand-writing  
**scrivere** (*irr.*), to write  
**scolaro**, scholar  
**scommessa**, bet  
**scompartimento**, compartment  
**scoppiato**, -a, broken, burst, exploded  
**scuderia**, stable  
**scudo**, shield. *Also five-lire piece*  
**scultore**, sculptor  
**scultura** (*f.*), sculpture  
**scuola**, school  
**scuro**, dark, brown  
**scusa**, excuse  
**scusare**, to excuse  
**se**, if, whether  
**sè**, oneself, himself, herself, itself, themselves  
**sebbene**, though  
**secco**, dry  
**secolo**, century

secondo, -a, second  
 secondo, according  
 sedere (*irr.*), to sit  
 sedia, chair  
 segno, sign  
 segretario, -a, secretary  
 seguire, to happen, to follow  
 seguito, -a, followed  
 sembrare, to seem  
 sembra, it seems  
 seme (*m.*), seed  
 semplice, simple  
 sempre, always  
 sempre diretto, straight on  
 senapa, mustard  
 sentenza, sentence  
 sentiero, footpath  
 sentimento, feeling, sentiment  
 sentire, to feel, to hear  
 senza, senza che (*with a verb*),  
 without  
 separato, separate  
 sera, evening  
 serata, evening (the whole)  
 serva, maid, servant  
 servire, to serve  
 servizio, service  
 servitore (*m.*), servant  
 seta (*f.*), silk  
 sete (*f.*), thirst  
 settimana, week  
 severamente, severely  
 severità, severity  
 severo, -a, severe  
 sfortunato, -a, unfortunate  
 sì, one, people; *ref. pron.*  
 sì, yes  
 sicchè, so that  
 sicurezza, safety  
 sicuro, -a, sure, of course  
 siete, you are  
 sigaretta (*f.*), cigarette  
 sigaro (*m.*), cigar  
 sigillo (*m.*), seal  
 significare, to mean  
 signora, lady, madam, Mrs.  
 signor(e), Mr., sir, gentleman  
 signoria (*f.*), lordship  
 signorina, Miss, young lady  
 silenzio, silence  
 simbolo, symbol  
 simpatia, sympathy

simpatico, attractive, sympathetic  
 sincerità, sincerity  
 sincero, sincere  
 sinistra, left  
 a — on, to the left  
 sistema (*m.*), system  
 smarrito, mislaid, lost  
 smeraldo, emerald  
 smoking, dinner-jacket  
 soccorrere (*irr.*), to help, succor  
 società, society  
 soddisfazione, satisfaction  
 soffitto, ceiling  
 soffrire (*irr.*), to bear, suffer  
 soggetto, subject  
 soggiorno, stay, sojourn  
 sogno, dream  
 soldato, soldier  
 sole (*m.*), sun  
 solito, usual  
 per il —, usually  
 solitudine, solitude  
 solo, alone  
 soltanto, only  
 somigliare, to resemble  
 somma, sum  
 sonare, to sound, play (music),  
 ring, strike (of clock)  
 sonato, rung, played, struck  
 sonno, sleep  
 sopra, on, upon  
 di —, upstairs  
 soprabito, overcoat  
 soprannome, surname  
 sorella, sister  
 sorgente (*f.*), spring, source  
 sorgere (*irr.*), to arise, dawn  
 sorprendere (*irr.*), to surprise  
 sorriso, smile  
 sottana, petticoat  
 sottile, thin  
 sotto, under  
 sottoveste, waistcoat  
 sovente, often  
 spada, sword  
 spago, string  
 spalla, shoulder  
 spargere (*irr.*), to shed, spread  
 sparito, disappeared  
 spazio, space  
 spazzola, brush, clothes-brush  
 spazzolato, brushed

spazzolino per i denti, tooth-  
 brush  
 specchio, mirror  
 specie (*f.*), kind  
 spedire, to despatch, forward,  
 register luggage  
 spedito, forwarded  
 spendere, to spend  
 spengere (*irr.*), to extinguish  
 spento, extinguished  
 speranza, hope  
 sperare, to hope  
 spesa, expense  
 speso, spent  
 spesso, -a, thick  
 spettacolo, spectacle, perform-  
 ance  
 spiacevole, disagreeable  
 spiaggia, seaside  
 spiegare, to explain  
 spillo, pin  
 splendere, to shine  
 splendido, splendid  
 spogliarsi, to undress  
 sporco, -a, dirty  
 sport, sport  
 sportello, window (ticket —, etc.)  
 sposare, to marry  
 sposato, married  
 sposo, bridegroom (-a, bride)  
 spremere, to squeeze out  
 spugna, sponge  
 spumante, foaming  
 vino —, sparkling wine  
 squadrone (*m.*), squadron  
 squallidezza, squalor  
 stadio, lo, stadium  
 stagione (*f.*), season  
 stamani, this morning  
 stanco, tired  
 stanotte, to-night  
 stanza, room  
 star bene, to be well  
 — di buon animo, to be of good  
 spirit, courage  
 — di casa, to live, be in  
 stare (*irr.*), to stay, live, be  
 stare a disagio, to be uncomfort-  
 able  
 — in forse, to be in doubt  
 — in pensiero, to be anxious  
 — in piedi, to stand

stare male, to be bad, ill  
 — meglio, peggio, better, worse  
 — sull'intesa, to be on the look-  
 out  
 stasera, this evening  
 stato (*n.*), state  
 stato, been  
 statua, statue  
 stazione (*f.*), station  
 stecchino, toothpick  
 stella, star  
 stesso, same  
 stilografica, fountain pen  
 stima, esteem  
 stivale, boot  
 stoffa, stuff, material  
 stomaco, stomach  
 storia, history  
 strada, street  
 straniero, foreigner  
 strano, -a, strange  
 straordinario, -a, extraordinary  
 strappato, -a, torn  
 stretto, -a, narrow  
 studente, student  
 studiare, to study  
 studio, study, studio  
 stupendo, -a, stupendous  
 su, on, upon. su! up!  
 subito, at once  
 sud, south  
 sudicio, -a, dirty  
 suo, -a, his, her, its  
 suocero, -a, father-in-law,  
 mother-in-law  
 suono, sound  
 superato, -a, surpassed, sur-  
 mounted  
 superiore, superior, upper  
 supporre (*irr.*), to suppose  
 supposto che, granted  
 supremo, -a, supreme  
 sussidio, subsidy  
 sussistere (*irr.*), to subsist  
 sveglia, alarm-clock  
 svegliare, to awaken  
 sventura, misfortune

## T

tabacco, tobacco  
 tabarin (*m.*), night club



taccuino (*m.*), notebook  
 tagliare, to cut, trim (hair)  
 tagliato, -a, cut  
 tale, such a one  
 tale . . . quale, like . . . like  
 tal dei tali (*m. & f.*), So-and-so  
 talvolta, sometimes  
 tanto, so  
 — meglio, so much the better  
 — meno, the less  
 — peggio, so much the worse  
 — più, the more  
 — . . . quanto . . . , as . . . as,  
 so . . . as  
 — a, so much  
 — a, . . . quanto, -a, as much  
 . . . as, so much . . . as  
 tappeto, carpet, table-cover  
 tardare, to delay  
 tardi, late  
 tasca, pocket  
 tassa, tax  
 tatto, sense of touch  
 tavola (-o), table  
 taxi (*m.*), taxi  
 tazza, cup  
 tè (*m.*), tea  
 teatro, theatre  
 telefonare, to telephone  
 telefono, telephone  
 telegramma (*m.*), telegram  
 tema (*m.*), theme  
 temere, to fear  
 temperino, penknife  
 tempio, temple  
 tempo, time, weather  
 temporale (*m.*), storm  
 tenda, curtain, tent  
 tenebre (*f. pl.*), darkness  
 tenente, lieutenant  
 tenere (*irr.*), to keep, hold  
 tennis (*m.*), tennis  
 tentativo, attempt  
 termometro, thermometer  
 terra, earth  
 terrazzo, terrace  
 terribile, terrible  
 terzetto, trio  
 tesoreria, treasury  
 tesoro (*m.*), treasure  
 testa, head  
 tetto, roof

ti, thee, to thee  
 toccare, to touch  
 — a . . . , to be one's turn  
 tocco (*il*), one o'clock  
 tolto, -a, taken out, off, away  
 tomba, tomb  
 torcere (*irr.*), to twist  
 torlo (*m.*), yolk  
 tornato, -a, come back  
 torre (*f.*), tower  
 torta, cake  
 torto, wrong  
 tosto, soon  
 tovagliuolo, napkin, serviette  
 tra, between, among  
 tradotto, -a, translated  
 tradurre (*irr.*), to translate  
 traduzione, translation  
 tragedia, tragedy  
 tram (*m.*), tram, tramcar  
 tramonto, sunset  
 tranne, except  
 transatlantico (*m.*), liner  
 tranvai (*m.*), tramway  
 trarre (*irr.*), to draw, pull  
 trascorrere (*irr.*), to pass over  
 trascorso, -a, passed  
 trasmesso, -a, transmitted  
 trasmettere (*irr.*), to transmit  
 traversato, -a, crossed  
 tremendo, -a, tremendous  
 treno, train  
 tribù (*f.*), tribe  
 tribunale (*m.*), tribunal  
 triennio, period of three years  
 trimestre (*m.*), period of three  
 months, quarter  
 trina, lace  
 trio, trio  
 triplice, triple, threefold  
 triplo, -a, triple  
 triste, sad  
 troppo, too, too much (*adj. & adv.*)  
 trovare, to find  
 trovato, -a, found  
 tuono, thunder  
 turchino, -a, blue  
 turismo, tourism  
 turista, tourist  
 turistico, tourist  
 tuttavia, however, yet  
 tutti e due (*m.*), both

tutti e tre, all three  
 tutto, -a, all  
 — ad un tratto, all at once

## U

uccello, bird  
 uccidere (*irr.*), to kill  
 udire (*irr.*), to hear  
 udito, sense of hearing  
 — a, heard  
 ufficio, office  
 l'ufficio postale, post office  
 — biglietti, ticket —  
 ultimo, -a, last  
 umido, -a, damp  
 un, -a, a, an, one  
 una volta, once  
 unità (*f.*), unity, union  
 università (*f.*), university  
 uno, -a, a, an, one  
 — a — a —, one by one  
 — per volta, one by one  
 uomo, man; *pl.* uomini, men  
 uovo, egg; *pl.* uova, eggs  
 usanza, custom  
 usare, -a, used  
 uscire (*irr.*), to go out  
 uscita, exit  
 uscito, -a, gone out  
 utile, useful  
 l'—, the utility  
 uva (*f.*), grape; *pl.* le uve

## V

vacca, cow  
 vagone (*m.*), carriage (railway)  
 valigetta, hold-all, suit-case  
 valigia, trunk  
 valle (*f.*), valley  
 valore (*m.*), valor, value, worth  
 vapore (*m.*), steam, steamboat  
 vaso da notte, chamber-pot  
 vasto, -a, wide  
 Vaticano, Vatican  
 vecchiaia, old age  
 vecchio, -a, old  
 il —, the old man  
 la vecchia, the old woman  
 vedere (*irr.*), to see  
 vedovo (-a), widower, widow

veduto, -a, seen  
 veleno, poison  
 velluto, velvet  
 vendere, to sell  
 vendicato, -a, avenged  
 venditore (*m.*), seller, salesman  
 — di frutta, etc., fruit, etc., seller  
 venditrice (*f.*), seller, saleswoman  
 venduto, -a, sold  
 venerazione, veneration  
 venire (*irr.*), to come  
 ventaglio, fan  
 venticello, light breeze  
 ventina, a score  
 vento, wind  
 venuta, arrival, coming  
 venuto, -a, come  
 verde, green  
 vergogna, shame. Shame!  
 vergognarsi, to be ashamed  
 verità, truth  
 vernice, paint, varnish  
 vero, -a, true  
 verso, towards  
 vescovo, bishop  
 vestibolo, hall, lounge  
 vestirsi, to dress oneself  
 vettura, cab  
 vetturino, cabman  
 vi, you, to you; *adv.*, there  
 via (*f.*), street, way, path  
 —, away  
 —! come now!  
 viaggiare, to travel  
 viaggio, voyage, journey  
 vicino, -a, neighbor  
 —, -a, near to (*adj.*)  
 vicolo, lane  
 vietare, to forbid  
 vietato, forbidden  
 vigile urbano, traffic policeman  
 villa, villa  
 villaggio, village  
 vincere (*irr.*), to vanquish, to  
 win  
 vino, wine  
 vinto, -a, vanquished, won  
 violino, violin  
 violoncello (*m.*), cello  
 virtù (*f.*), virtue  
 visita, visit  
 visitare, to visit

viso, face  
 vissuto, -a, lived  
 vista, sight, view  
 vita, life  
 vitello, veal  
 vittima, victim  
 vittoria, victory  
 viva! long live!  
 vivace, lively, bright  
 vivere (*irr.*), to live  
 vivo, alive  
 vizio, vice  
 voce (*f.*), voice  
 voglia, will  
 volare, to fly  
 volentieri, willingly, with pleasure  
 volere (*irr.*), to want, wish  
 voglio, I want

volta, time  
 una —, due —, once, twice, etc.  
 più di una —, more than once  
 il più delle volte, in most cases  
 volubilità, fickleness  
 vulcano, volcano  
 vuoto, empty

## Z

zaffiro, sapphire  
 zaino, knapsack, rucksack  
 zanzara, mosquito  
 zio, -a, uncle, aunt  
 zitto, silent  
 —! hush! shut up!  
 zuccheriera, sugar bowl  
 zucchero, sugar

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